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# Old House

## JOURNAL

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early 20th-century style

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**TRADITION**

IN A ROYAL BARRY WILLS COLONIAL

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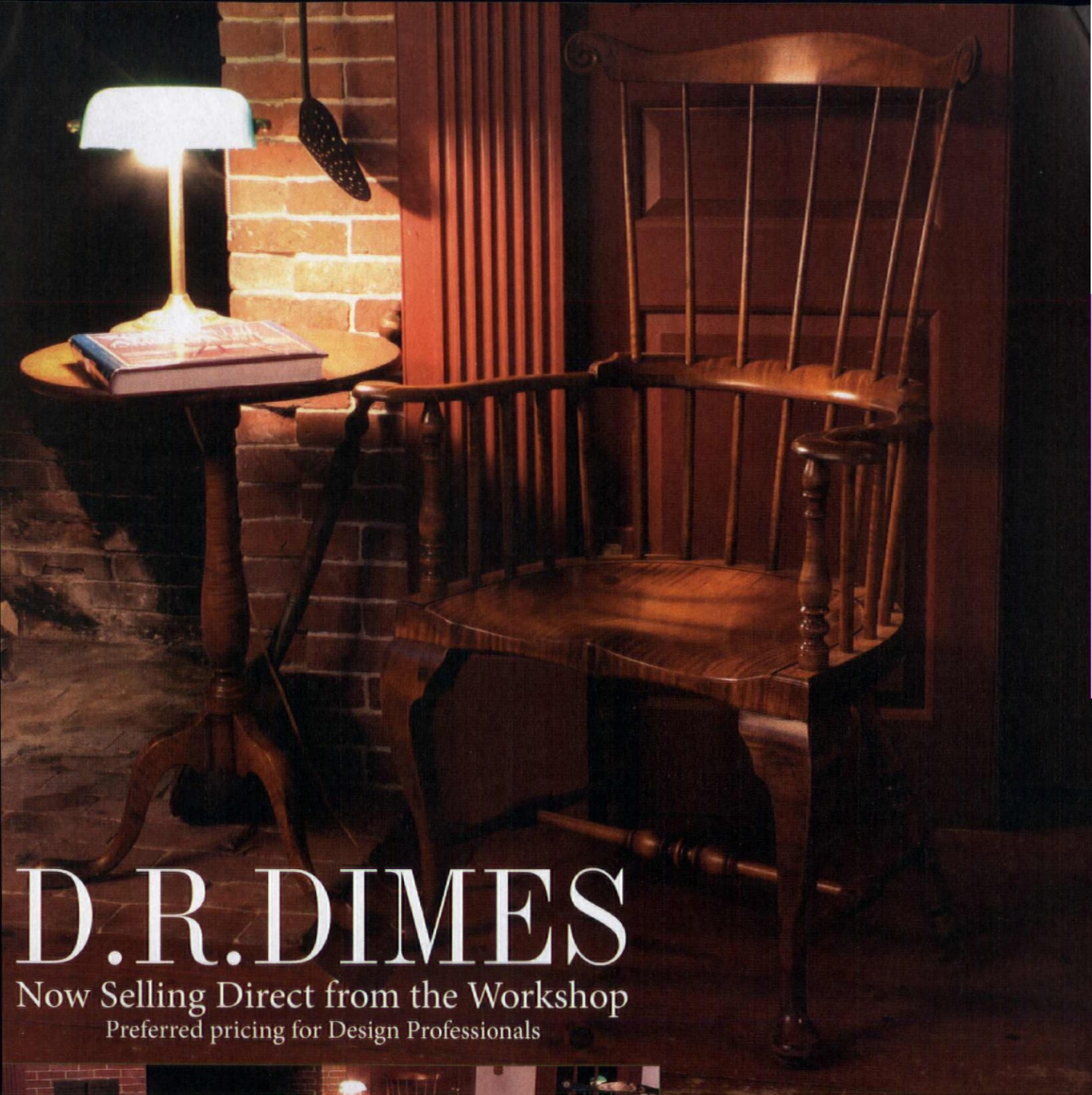
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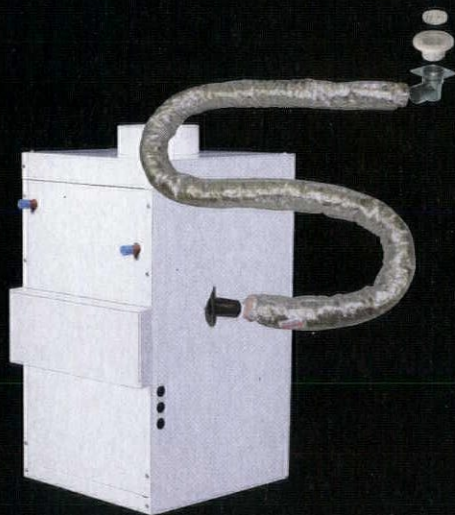
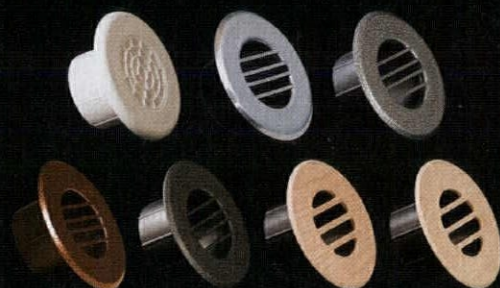


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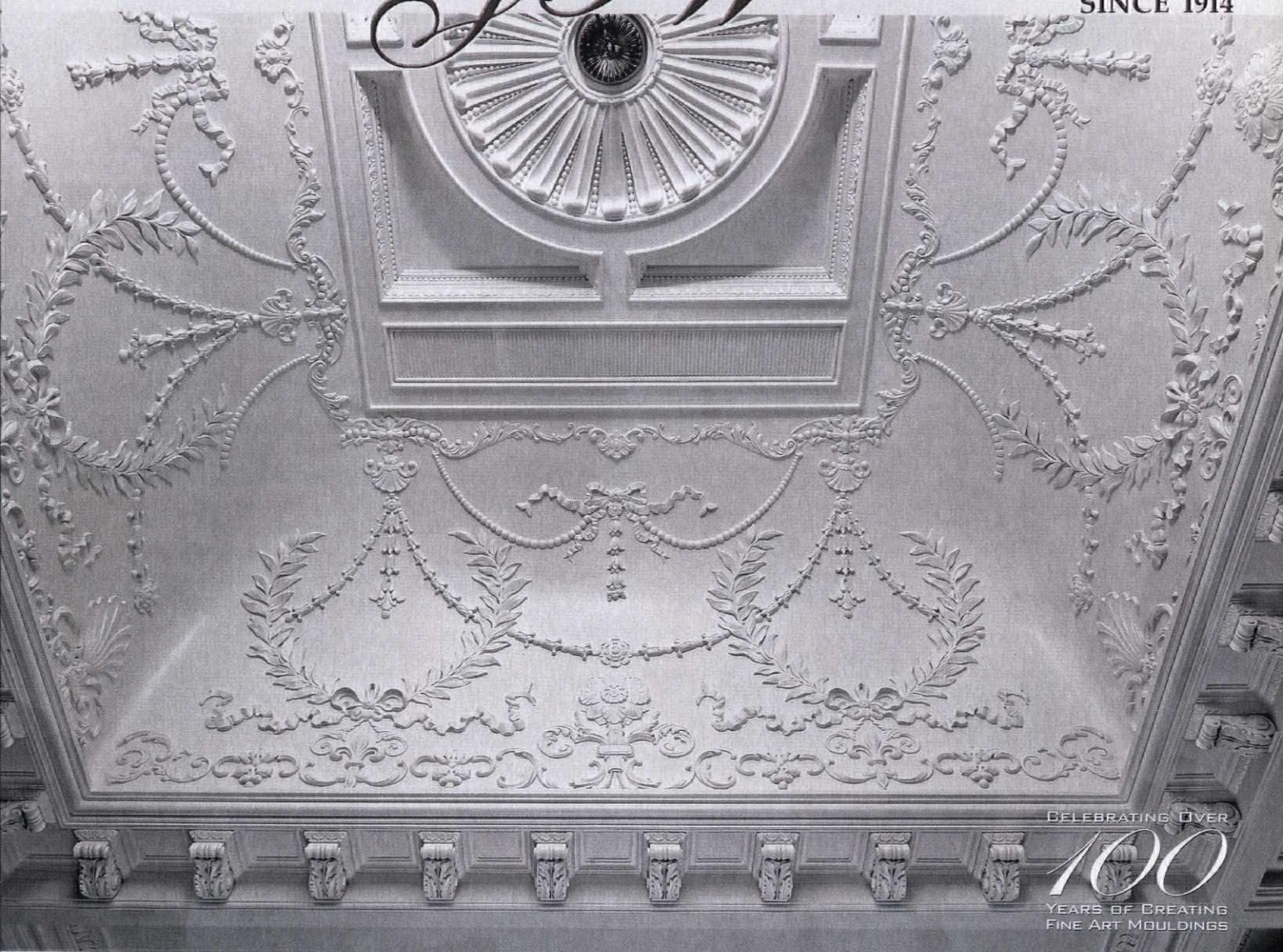


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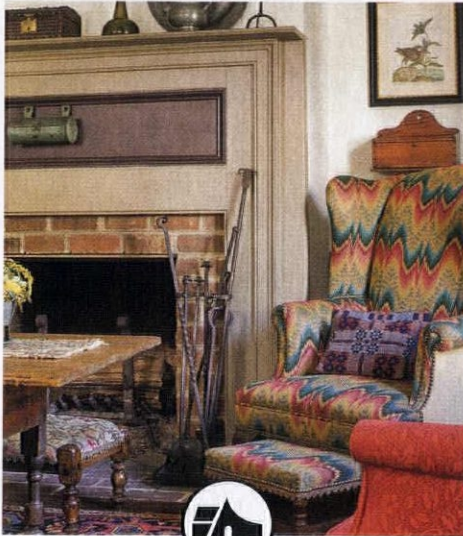


Carpets: front, The Oak Park PC-7B, behind, The Oak Park Border PC-7D Image: Brantwood Estate Helensburgh, Scotland



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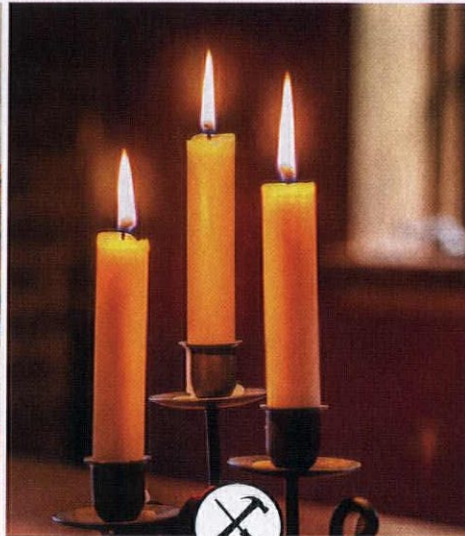
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COVER PHOTO BY GRIDLEY + GRAVES. SEE STORY ON P. 14.



## SIDE NOTES

### WINNING SPINE

Notice that a house appears when you line up all the OHJ 2016 issues in a row. Last fall we held a contest inviting photos for consideration as the 2017 model for the line drawing. Entries were submitted on Facebook, Twitter, and Instagram. The winner: **Megan Moss**, AKA Instagram's @mayfairmistress, who posts progress on the restoration of her family's 1886 Queen Anne Victorian in Pennsylvania. (Follow her blog [sparrowhaunt.com](http://sparrowhaunt.com)) Megan received an original watercolor by OHJ's architectural illustrator Rob Leanna. Runners-up included another Queen Anne tower house and a Gothic Revival-Italianate hybrid. (Pointy houses do fit the purpose, more so than flat-roofed ranches!) From OHJ, best regards to everyone laboring to bring back your old house.



## Tug of the familiar

Victorians (like the Queen Anne above) and Craftsman Bungalows have gotten oodles of preservation love in the past 40 years, while Georgians and Federals continue to be revered. Yesterday I toured Gloucester's Captain Elias Davis house, built in 1804—where mantelpieces, beautifully proportioned and articulated, are different in each otherwise modest room. Once again I was smitten by the houses of the Colonial and Federal periods, built by housewrights and carpenters.

Colonial Revival sentiment goes back to the country's 1876 centennial, when the early houses that remained were in danger of being lost, and architects including Charles McKim and Stanford White made studies of Colonial architecture that informed their own designs. Old houses were purchased by wealthy revivalists to be interpreted in a nostalgic "Old Colonies" style—using such still-familiar motifs as hooked rugs, paneled walls and mural paintings, dimity curtains with ball fringe, tester beds with net canopies, white-work bedspreads and pieced quilts, and "grandfather" clocks.

The popularized Early American look was degraded by the middle of the 20th century. But Colonial Revival, or the American Traditional idiom it became, can be done very well. It is the chicken soup of domestic architecture, comforting and available to the majority of American houses that don't fall into a clear style category. Aspirational examples abound—at Winterthur and Greenfield Village, at Beauport and at other Historic New England properties in the Piscataqua region of Maine. Find inspiration in the work of Royal Barry Wills, the New England architect who adapted the Cape and the Garrison Colonial for modern living and helped spread those house types coast to coast. We visit one of his homes in this issue (p. 14).



*Patricia Stone*





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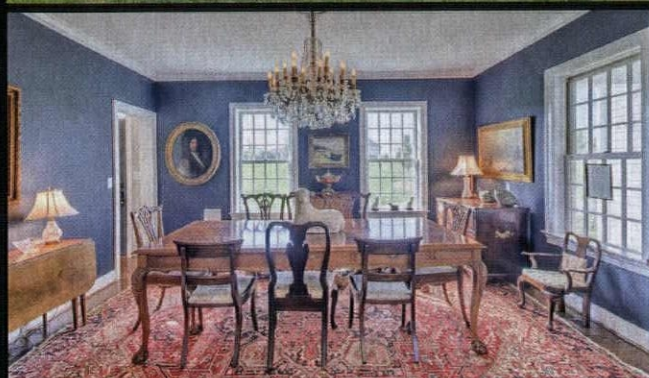
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Great to be back, working on OHJ once again! My life has been filled with iconic old houses ranging from one by Frank Lloyd Wright in Illinois and a Minneapolis Foursquare to a rustic lodge in Maine. They inspired my husband and me to design and build our own new-old house: a vernacular Greek Revival that fits right in.



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# Inspire



## THE MOTIFS OF THE COLONIAL REVIVAL

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### ROYAL BARRY WILLS COLONIAL REVIVAL

The conventions and motifs of traditional design.  
+ AN ARCHITECTURE FIRM'S LEGACY

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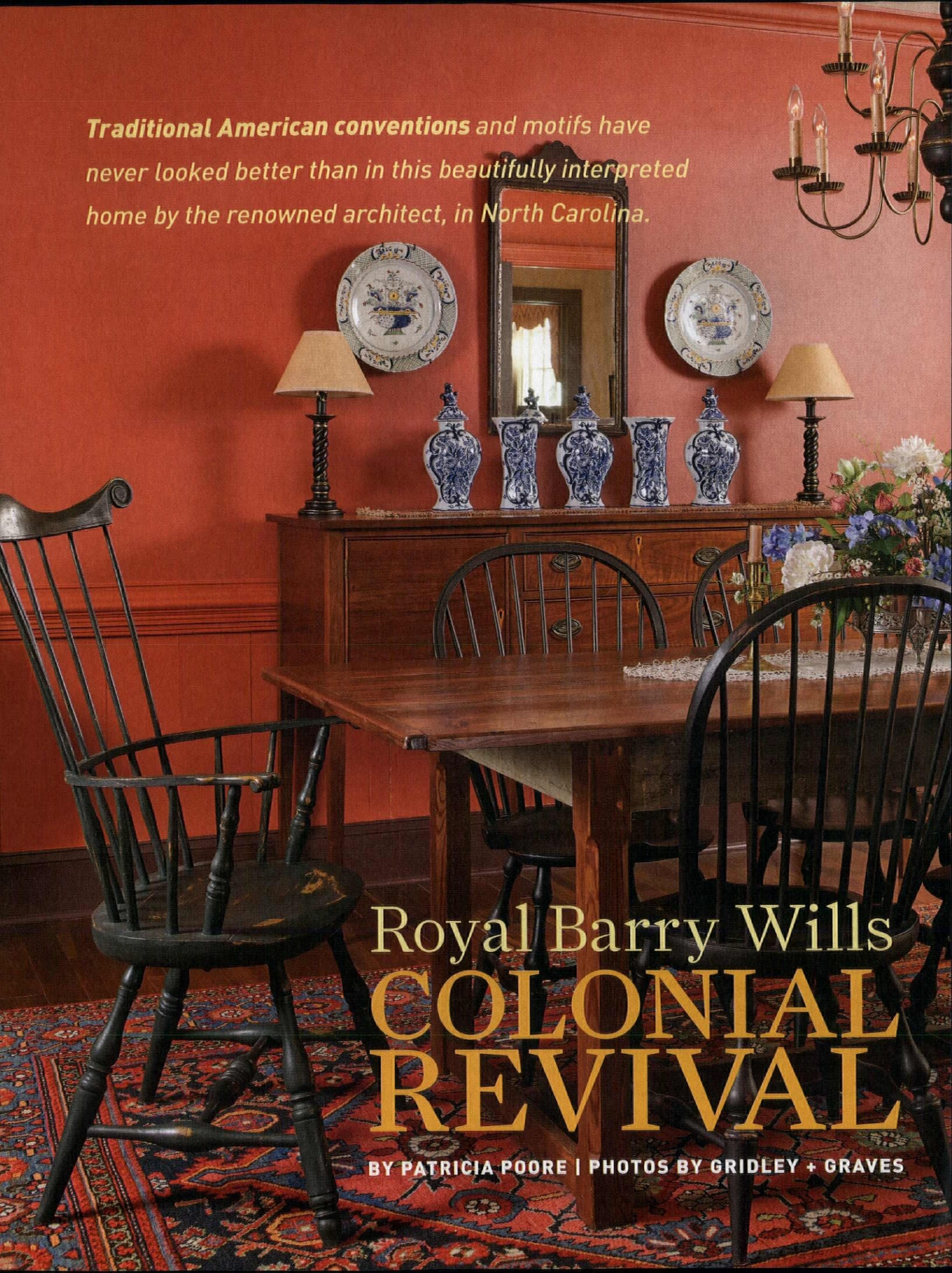
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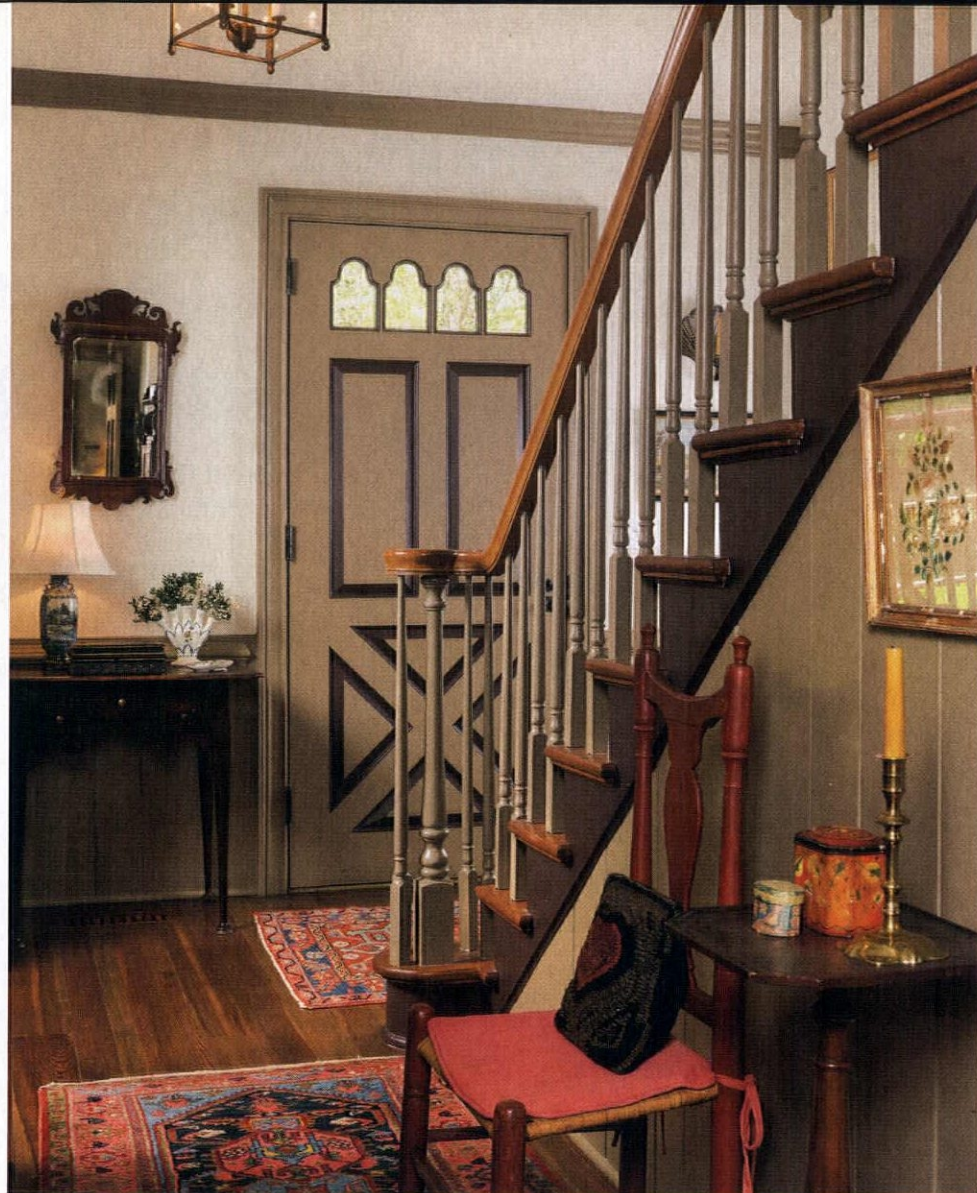
*Traditional American conventions and motifs have never looked better than in this beautifully interpreted home by the renowned architect, in North Carolina.*



# Royal Barry Wills COLONIAL REVIVAL

BY PATRICIA POORE | PHOTOS BY GRIDLEY + GRAVES





**OPPOSITE** A Queen Anne mirror hangs over the Hepplewhite-style sideboard. Note the symmetrical arrangement of ceramics. Windsor chairs are reproduction. **LEFT** The original staircase has a Federal-era design. These owners replaced the plain front door with this more authentic version. **ABOVE** The second-floor overhang makes it a Garrison Colonial. The current owners added the dormers to extend third-floor space. **BELOW** Additions follow original roof pitch and proportions.

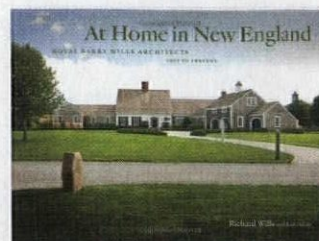
**H**OUSES AND ROOMS of the revival have an ordered symmetry, and a sweet simplicity: Wing chairs sit by the hearth. Antiques are relics of a shared past. Colonial Revival conventions of the 20th century interpret the good old days as we wish they had been. This house in North Carolina shows how comforting the style can be. It was built in 1949 by evangelist Dr. Jimmie Johnson, a personal friend of the Reverend Billy Graham. Initially a straightforward, gable-end “garrison Colonial” with a jetty on the façade, it’s a solid postwar example. The designer was Boston architect Royal Barry Wills (1895-1962), the renowned proponent of adapting traditional New England house designs, especially Capes (but also garrisons, saltboxes, and church buildings).







In the living room, Georgian-style wainscot and paneling on the fireplace wall are original; wood-work was painted in a historical color over the previous stain.



## AT HOME IN NEW ENGLAND

Royal Barry Wills Architects  
1925 to Present  
by Richard Wills, Keith Orlesky.  
Rowman & Littlefield, 2013.

In the book by Richard Wills about the work of the firm 1925–2013, an early chapter explains the style antecedents preferred by Royal Barry Wills: Cape, gambrel, Colonial, saltbox, and garrison variants. The book documents 48 houses, traditional and modern, with an emphasis on more recent work.



## More Online

See an original New England Cape at [oldhouseonline.com/cozy-cape-cod-new-england](http://oldhouseonline.com/cozy-cape-cod-new-england).

**“My approach, both here and in my clients’ homes, is to create warmth using American Colonial motifs with functional furniture,” says the owner of this house.**

Wills’s nostalgic houses nevertheless were modern, built from the start to include electric kitchens, ductwork, closets, and mid-century bathrooms. This one has been lovingly updated and decorated in fine tradition.

“My approach, both here and in my clients’ homes, is to create warmth using American Colonial motifs with functional furniture,” says Lucille Vuncannon, the homeowner and decorator. “For furnishings, I mix New England antiques, painted Southern furniture, and the Baroque. I also have a passion for fabrics,”

Lucille adds—“toile, embroidery, documentary prints, flame-stitch, tapestry, damask, checks and plaids, and fringe.” The result is layered rooms, old-fashioned but not fussy, offering familiarity and comfort.

The house was in good condition when the Vuncannon family bought it in 1987. They were determined to keep it authentic, and in fact even upgraded a few details in period style. Lucille is an interior designer, and Wade Vuncannon is a building contractor specializing in period-appropriate renovations; it was their son Randy, a residential designer, who drew plans for the additions. The house needed the usual system updates: central HVAC, plumbing, and wiring. Dormers expanded living space on the third floor, and the house was reroofed in cedar shakes.

The biggest project was removing the roof on the back of the house, raising it to a two-storey gambrel that accommodates a master bath with closets and laundry above, and adding eight feet to the family room (where a salvaged 1830 mantel was installed at the new fireplace). The couple had salvaged materials before, in a previous project using heart-pine flooring, wain-





### THE SUNROOM

—a favorite for Colonial Revival homes. A Persian carpet, quintessential revival window treatments designed by the owner, and wicker furniture mix informally.



1

**A ROUND-TOP NICHE**

cabinet was added in a deft upgrade to the living room; originally, the space held a bookcase with adjustable shelves.







2



3



4



5



6

## COLONIAL REVIVAL MOTIFS

Lots of conventions, even those we think of as historic, date to the Colonial Revival period of the early 20th century, including the use of hooked and oriental rugs. Some motifs of the period endure, and are considered to be simply American—traditional decorating customs found coast to coast.

- **MOTIF 1** Built-in cabinets, especially corner cupboards and those with arched tops or carved shell motifs, are often reinterpreted for homes of the revival.
- **MOTIF 2** The term “grandfather’s clock” for the tall-case beauties was coined during the Colonial Revival. The clock often stood in the foyer near the stairs, or on a landing.
- **MOTIF 3** Painted floors were revived, more elaborate than most had been earlier. The compass rose is a favorite design, as is the diagonal checkerboard.
- **MOTIF 4** Windsor chairs—sack-back, comb-back, fan-back—are an enduring motif. Reproductions are often painted to look old.
- **MOTIF 5** The wing chair is a historic type that has been interpreted in Victorian and even Art Deco designs, but none more popular than the traditional.
- **MOTIF 6** Colonial or Federal elements are common at the entry, including pilasters, bold trimwork, cross-batten or raised-panel doors, even transoms or sidelights with tracery.





**OPPOSITE** In the kitchen, the cooktop is set into a hearth-like alcove. The white-enameled butler's pantry is in the addition. These rooms were redesigned by the owners. **LEFT** The sunny breakfast room, part of the addition, features a floorcloth beneath painted country chairs and a scrub-top hutch table. **BELOW** With its brick floor, the keeping room was part of an original back porch. Yellow-ware and French tole is displayed on the blue-painted European cupboard with racks.



scoting, doors, and a staircase from two dismantled ca. 1820-30 houses, as well as stone from the chimney of an old summer kitchen. Original heart-pine floors remain in this house, released now from the carpeting and linoleum that had covered them. The flooring was matched in additions.

Two of the finer elements are actually upgrades. The front door, once very plain, has been replaced with a custom cross-battened door featuring arched lights (windows). In another deft redesign, a bookcase with adjustable shelves was replaced by a round-top niche cabinet in the living room, complete with bold mouldings and a wood "keystone."

The redesigned kitchen is classic with raised-panel woodwork and an iron cooktop set into an apparent worktable in a hearth-like alcove. The breakfast room and butler's pantry were added during renovation. The finely finished pantry is the ultimate Colonial Revival type, with white enamel-painted display and storage cabinets featuring Shaker knobs. Emblematic motifs in the breakfast room include arch-top cabinets, an iron chandelier, painted country Windsors, and a checkerboard floorcloth. Colorful printed valances with ball fringe hang over the taped Venetian blinds.

The sun parlor or sunporch was a favorite in many early







## Colonial Revival BEDROOMS

As she did in the sunroom, the owner-decorator channeled familiar Colonial Revival style conventions in bedrooms upstairs. Matching the wallpaper and fabric, for example, and choosing the same pattern for both bedhangings and window curtains date to this period. The use of toile, embroidery and crewel, white-work spreads and quilts all were common.

Painted woodwork, often in a tinted off-white, is a bedroom tradition even for homes of other periods. (Less expensive paint-grade woodwork was normally used in private rooms.)

This red toile bedroom has served as the nursery for eight grandchildren. A pencil-post crib with a heart headboard was made to match the twin bonnet bed. The coverlet is handmade needlepoint.

Antiques fill the guest room outfitted in blue toile, where bed and window drapery match. The pencil-post bed is a reproduction by Julius Whitley.



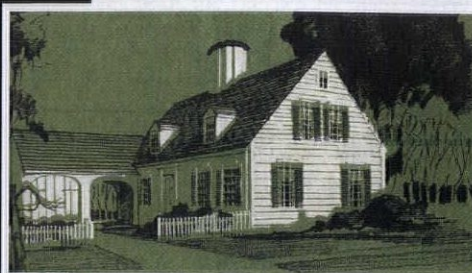
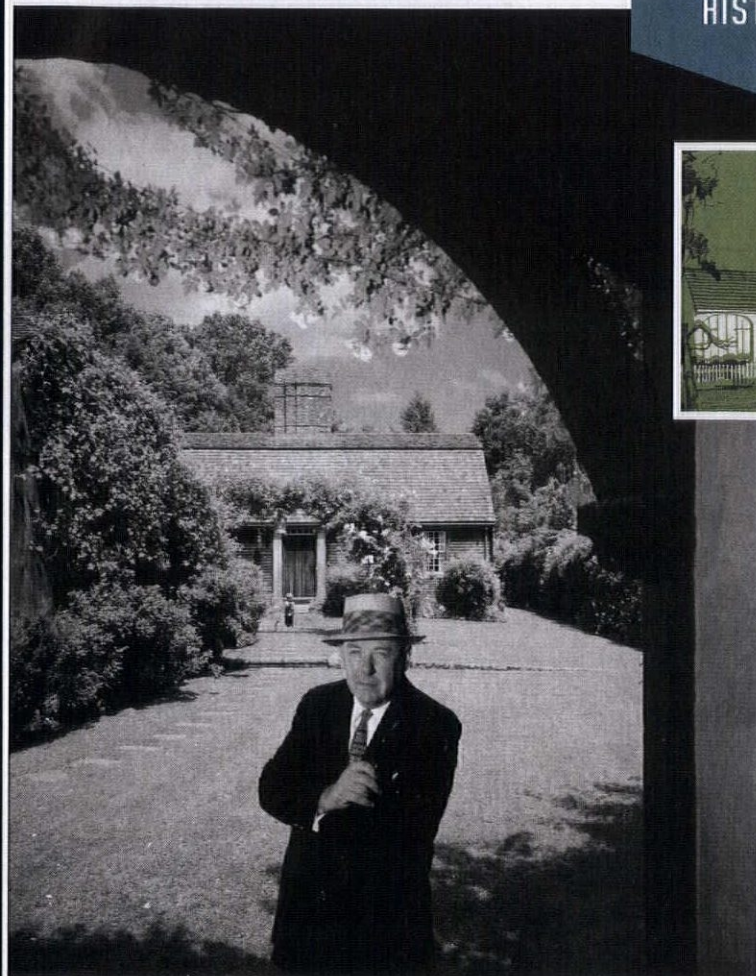
20th-century homes, especially for Colonial and Dutch Colonial types. The sunroom in this house was added at the same time as the butler's pantry. Lucille designed the quintessential revival window treatments featuring a scalloped, structured pelmet (valance) and side panels in a floral print. The painted corner cabinet here is an antique Pennsylvania piece.

With its salvaged 1830 Federal fireplace mantel displaying a collection of pewter, the expanded family room is more nostalgically "Colonial." Federal woodwork was designed to match the mantel. Windsors and banister-back chairs surround a center table. Symmetrical arrangements give a welcome sense of order throughout the interior, where rooms boast a tall-case clock, Queen Anne mirrors, a piecrust table, venerable cupboards and display cabinets, and reupholstered wing chairs.

"I'm also an antiques dealer," Lucille says, "so we were able to furnish almost completely with antiques. The beds, however, are reproductions of the period. We believe in comfort, first!"

FOR RESOURCES, SEE PAGE 87.





**FAR LEFT** Wills in front of his own gambrel house in Winchester, Mass., at the height of his career.


**BELOW** This extended half-Cape with a large chimney is typical of the firm's work.

**LEFT** An illustration by Wills, who wrote eight books.



## ROYAL BARRY WILLS

THE ARCHITECT OF TRADITION AND THE FIRM'S CONTINUING LEGACY. By Patricia Poore

 The Cape Cod house was revived in the 20th century by Royal Barry Wills, who found the simple plan “almost as modern as Modern.” A 1918 architecture graduate of M.I.T., Wills had worked summers in the building trades, and started his career with the commercial firm Turner Construction. His interest lay in residential architecture, though, and by 1925 he'd opened an office in Boston. Wills was intrigued by small houses—the Capes, saltboxes, and garrison colonials of his native New England. His were hardly replica houses; they had to accommodate indoor plumbing, closets, central heat, an electric kitchen—even a garage. He was adamant about scale and details, adding large chimneys (like the originals),

authentic front-entry treatments, and well-appointed fireplaces.

His work attracted national attention during the 1930s. Wills wrote a great many magazine articles and eight books, among them *Houses for Good Living* (1940). He often included cartoons and instructive right/wrong sketches. By the 1950s, Royal Barry Wills Associates was one of the most popular architecture firms in America. Famous for its New England adaptations, the firm also designed in Tudor, French Provincial, and Modern idioms. Through Wills's deft use of wing extensions, rooflines, and proportion, even the larger houses avoid ostentation.

Royal Barry Wills continued designing until he passed away in 1962, by which

time his son Richard Wills was principal. Today, RBW's granddaughter Jessica Barry Wills-Lipscomb is a principal, as is her husband, J. Douglas Wills-Lipscomb. In 2014, the firm donated its archive—architectural drawings, office records, photography, book manuscripts, and clippings—to Historic New England's Library and Archives. The late architect Richard Wills said this of his father: “Wills approached the planning of houses not according to what *he* thought people should have, but rather based on what they so clearly wanted. [H]is work benefited from his lighthearted approach, sense of humor, and appreciation for the inherent flexibility of the vernacular tradition in New England.”





# TALE OF A Charleston SINGLE HOUSE

The 1836 Greek Revival house, built by a member of the prominent Taft family, remains under the diligent care of Umbrian-born preservationists with a light touch.

**STORY AND PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY**



**O**N A QUIET STREET in the historic Ansonborough neighborhood of Charleston, South Carolina, a stately “single house” with restrained Greek Revival details survives with original elements intact. (The single house is a form almost unique to Charleston—one with its narrow side, often two or three bays wide, and its gable end facing the street and the longer side, often five bays wide,

running perpendicular to the street. Thus, the piazzas open to a side garden.) Built in 1836 by Augustus R. Taft, a member of the prominent New England family that included President William Howard Taft, the house stayed in the family for more than a century. It was inherited by Augustus Taft’s daughter, who married into the old Charleston Stoney family. With the exception of six months in 1865—when the residence was confiscated by the Freedman’s Bureau to house freed

slaves after the Civil War—the house had remained in the Taft family lineage.

Now it’s home to Giulio and Donatella della Porta, both avid preservationists. They purchased the house with strict easements already in place. In Charleston, a preservation easement is a legal agreement that protects the architectural integrity of a building. Many details of the Taft House cannot be changed or altered. Even the chandeliers that remain in the house may not be replaced, according to





**OPPOSITE** The three-storey house was built in 1836 of black cypress. Marble steps lead up to the front entry, done in Greek Revival fashion. Double piazzas at the side overlook the garden. **ABOVE** The house maintains its original floor plan, with a back parlor now furnished with leather sofas. **RIGHT** A ca. 1800 statue from the della Porta garden in Umbria was placed in the center of a fountain lined with old brick and encircled by a clipped hedge.







**ABOVE** With its gleaming pine floor, the front parlor is comfortably furnished. The portrait at the far end depicts the current homeowner's ancestor, a Cardinal who headed the Vatican's archaeological department in the late 1700s. **BELOW** Behind a linen curtain, the master bathroom has a European antique double sink and the original wood floor.



## The Old City

By the 1730s, colonial Charleston had reached a Golden Age that lasted into the 1820s. Starting from an early deerskin trade, mercantile fortunes had been made, furthered by the successful cultivation of indigo, rice, and Sea Island cotton on plantations worked by slaves in the surrounding Lowcountry. With the profits, scores of fine townhouses in the Georgian, Adam, and Greek Revival styles were built in the city, where planters enjoyed the winter social season and escaped to town when the summer "miasma," bringing fever and disease, was rampant in the swampy countryside. Many of these houses, with their elaborate interior architectural detailing and wide piazzas built to catch prevailing sea breezes, remain.

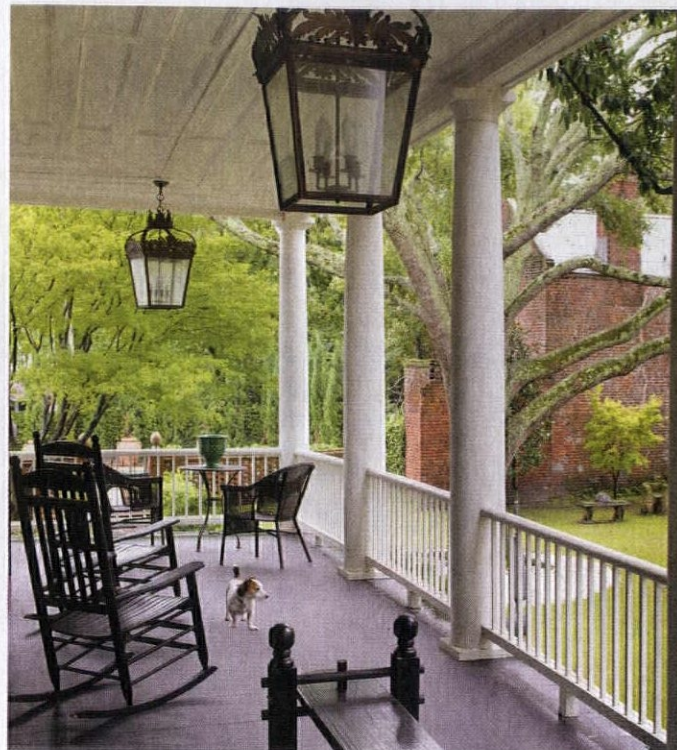
After the Civil War, genteel poverty helped conserve many historic buildings. Houses were passed down; continuity and kinship with the past was revered. Beginning in 1920, protection also came from the creation of the Preservation Society of Charleston. Ordinances protect structures of historic and aesthetic significance, ensuring the remarkably rich and enduring architectural legacy. We were honored to return to Charleston for our book *Historic Charleston and the Lowcountry* (Gibbs Smith Publisher, 2016).

—Sue Daley and Steve Gross





**CLOCKWISE FROM ABOVE** A *pietre dure* table from Florence is black marble inlaid with semi-precious stones, alabaster, and colored marble. The mirror is from Umbria. • Up and down piazzas offer views of the double-lot garden. The separate brick kitchen was rebuilt after the great fire of 1838. • In a variation of the usual "single house" plan, the hallway is at the side to accommodate wide front and back parlors. • In bedrooms, triple-sash windows open like doors to the piazza.







**ABOVE** Removing a lowered ceiling revealed the black cypress roof beams, lending "the feeling of kitchens in the Umbrian countryside." **BELOW** The new island was painted to mimic the design and patina of the old Tuscan cabinet. The chandelier was made by Umbrian blacksmith Alberto Alunni. **RIGHT** The hand-painted dining table was designed in the manner of 14th-century Tuscan furniture; doors leading to the kitchen also are hand-painted. Landscapes capture views of Rome through the eyes of 17th-century painters.



the easement document, which in this case runs to 30 pages.

The house came down through time with its original doorknobs, black marble mantels, plaster cornices, ceiling medallions, and some lighting. Homeowners Donatella Cappelletti and Giulio della Porta met in Italy before coming to Charleston. Giulio is an architect who renovated and restored many dwellings in his native Umbria, especially old stone houses dating back to the 1600s.





And Donatella worked as a journalist; her father was an expert in the statuary techniques of ancient Rome. The couple discovered Charleston while on a driving tour through the southern states. After just one day walking the streets and marveling at the city's beauty, they decided to buy a house here.

In some ways, a circle was closed when the couple bought the Taft house. Back when the house was built, it was fashionable among the sons of wealthy Charles-

tonians to take the Grand Tour of Europe, and Italy was the primary destination. Young people traveled to further their aesthetic education and to be schooled in the language of classical Greek and Roman art and architecture. They brought back from Italy busts, Renaissance oil paintings, marble fireplaces, and portraits of themselves for their showplace townhouses in Charleston.


Today, the della Porta home is furnished in a similar manner. Tasteful

pieces brought over from Italy reflect discernment and respect for well-made artisanal products. Here reside an ancient stone bust of a Roman commander, old lanterns from Florence, landscape views of Italy done by painters in the 1600s, and a fountain statue that was once in the couple's garden in Umbria. Like other old Charleston homes, this one has ancestral portraits and heirlooms, hand-painted doors, and old silver passed down through generations.



# EASEMENTS EXPLAINED

A HISTORIC PRESERVATION EASEMENT PROTECTS PRIVATELY OWNED PROPERTIES. **By James C. Massey**

 A historic preservation easement represents a partial property right held by a nonprofit organization or government agency. Its intention is to prevent demolition, certain changes, or development, generally in perpetuity. Preservation easements protect design features of a building, and may also protect historically significant landscape features. Open space easements protect land from further development. These may be written separately or in combination.

Preservation easements protect historic buildings, including private residences. An easement may cover only the exterior (façade easement); often, however, it also covers significant interior features. It can provide for allowance of stipulated changes, such as the construction of a garage or a minor addition. Reasonable changes not specified may be negotiated in the future between a property owner and the easement holder.

**TAX RAMIFICATIONS** Because an easement is commonly donated by the property owner, it may provide federal

and state tax deductions, and sometimes lower the property's tax assessment. Deductions are measured by an evaluation of the property by an IRS-qualified appraiser. To qualify for tax deductions, the property must be a "certified historic structure" listed in the National Register of Historic Places, or be a "contributing property" in a National Register historic district. Preservation easements most often are held by qualified local and state historic preservation organizations, or by local or state government. Sometimes an easement is given to two organizations jointly, providing protection in the unforeseen future. Using grant funds, easements may be purchased (especially those with significant open space), although donation is the general rule.

**BURDEN & PROTECTION** A well-written easement should provide for periodic inspections to ensure compliance. (Thus, professional documentation should be made when the easement is written.) Some organizations and states have standard language for agreements. But it's

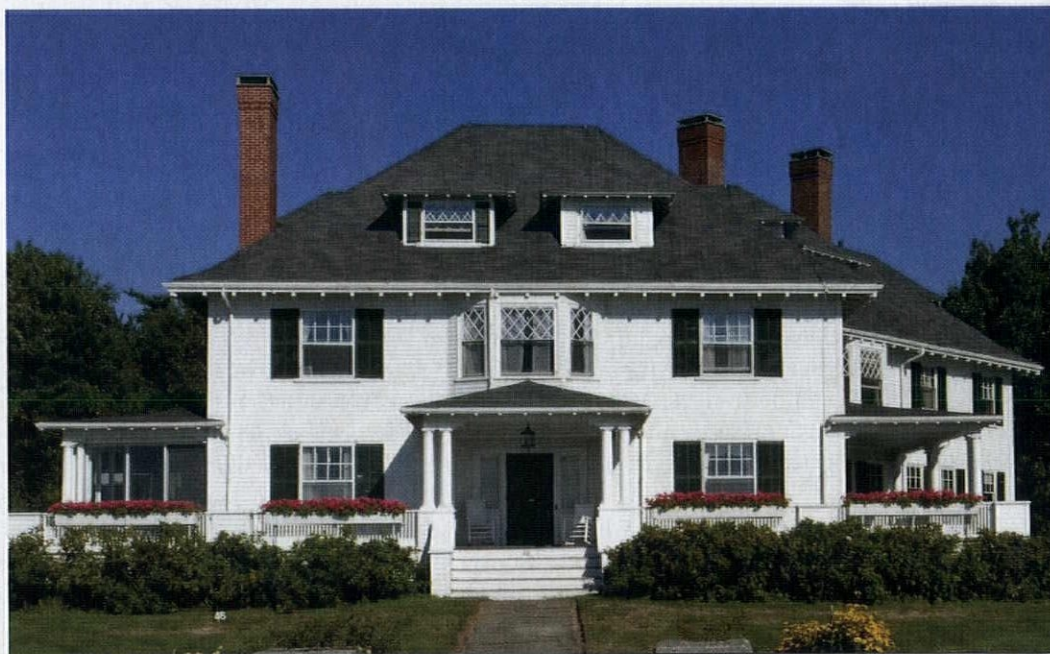
important that donors seek review by an attorney and an accountant, as the donor is giving up certain property rights.

An easement does not affect the ability to buy or sell a property. Depending on location and market forces, an easement might affect resale value, as it is binding on future owners as well. (Future owners may not be able to add a wing, for instance, or may need to have the easement holder approve its design.) The public benefit of an easement is that it helps protect historic properties and control open-space development. The protection extends beyond what future owners might do, alerting government agencies to the significance of a historic property.

Your State Historic Preservation Officer ([achp.gov](http://achp.gov)), and the many local and statewide historic preservation organizations, can advise you on how to proceed, and tell you what organizations are possible recipients of the easement. See also the National Trust for Historic Preservation ([savingplaces.org](http://savingplaces.org)) and the Land Trust Alliance ([landtrustalliance.org](http://landtrustalliance.org)).

## THE 1898 BELL HOUSE

in New Hampshire recently became the 100th easement property for Historic New England. The seaside, Shingle Style residence was designed by Boston architects Wales and Holt. The easement protects exterior and interior features (even plaster, built-ins, hardware, and lighting) as well as the carriage house and landscape features including stone walls and Colonial Revival garden beds. The easement safeguards the two-acre site from insensitive development in the future.





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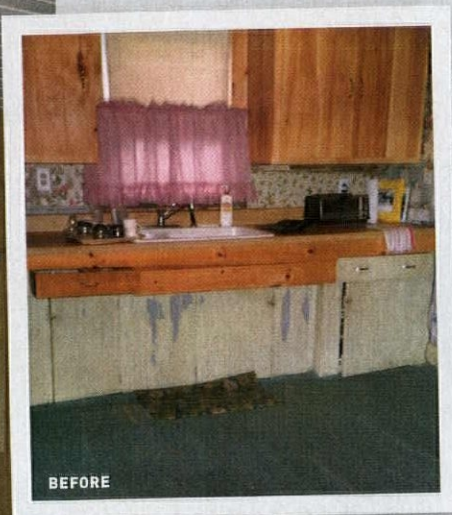
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SUCCESS!



BEFORE



**LEFT** Old-fashioned open cupboards with custom mouldings flank the sink. The dishware display includes Fire King jadeite and Fire King Peach Blossom designs. A chicken-themed collection sits on the shelf above. **TOP** The previous kitchen was layered with incomplete remodelings.



## BY SIMPLICITY SAVED



Restoration was always our goal, rather than renovation, but in the kitchen we were starting from scratch. So we chose to emulate our favorite period! **By Ruth DeCotis**

**Behind a dysfunctional kitchen** in our New Hampshire house lurked the original floor plan, remnants of the old fireplace hearth, and a hatch to the root cellar/crawlspace—all of that salvaged when we built a kitchen to look as if it had been updated during the period 1900–1940.

Deeds show that a house was on the site since 1860, a reasonable date given the house's Greek Revival style. When my husband, Terry, and I bought it, we discovered that the kitchen—later divided to create both a bathroom and a laundry—had been one large room. The original wood flooring was our clue. We restored

damaged or missing areas with boards milled to the same width as the originals. We replaced the damaged plaster ceiling with beadboard, which is also used as wainscoting and covers the sink wall.

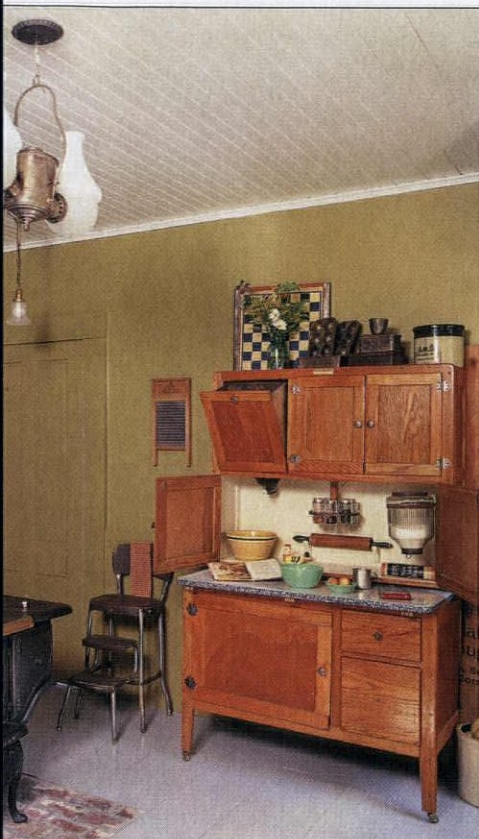
The painted walls and woodwork closely match original paint discovered on trim casings in the kitchen. (The original baseboard and door casings were re-installed whenever possible.) We used a hard pine, stained to provide an aged look, for countertops. The original pantry is still here, adjacent to the Hoosier cabinet on the south wall (photo, top right).

The sink, bought at a salvage yard,

dates to 1932; Terry duplicated the original wood base cabinet and used hardware from the old one. A 1908 black Glenwood cookstove sits at the hearth of the original fireplace location; the Hoosier cabinet dates to the 1920s. (Not seen is a fully functional, 1930s-'40s Sears Prosperity gas range on legs.) The modern fridge is built into cupboards that resemble stand-alone furniture.

We restored or found period lighting with the help of the Alexandria Lamp Shop in nearby Meredith. In the kitchen, a 1910 Clambroth shade (ruffled, frosted glass) hangs over the sink, and the double



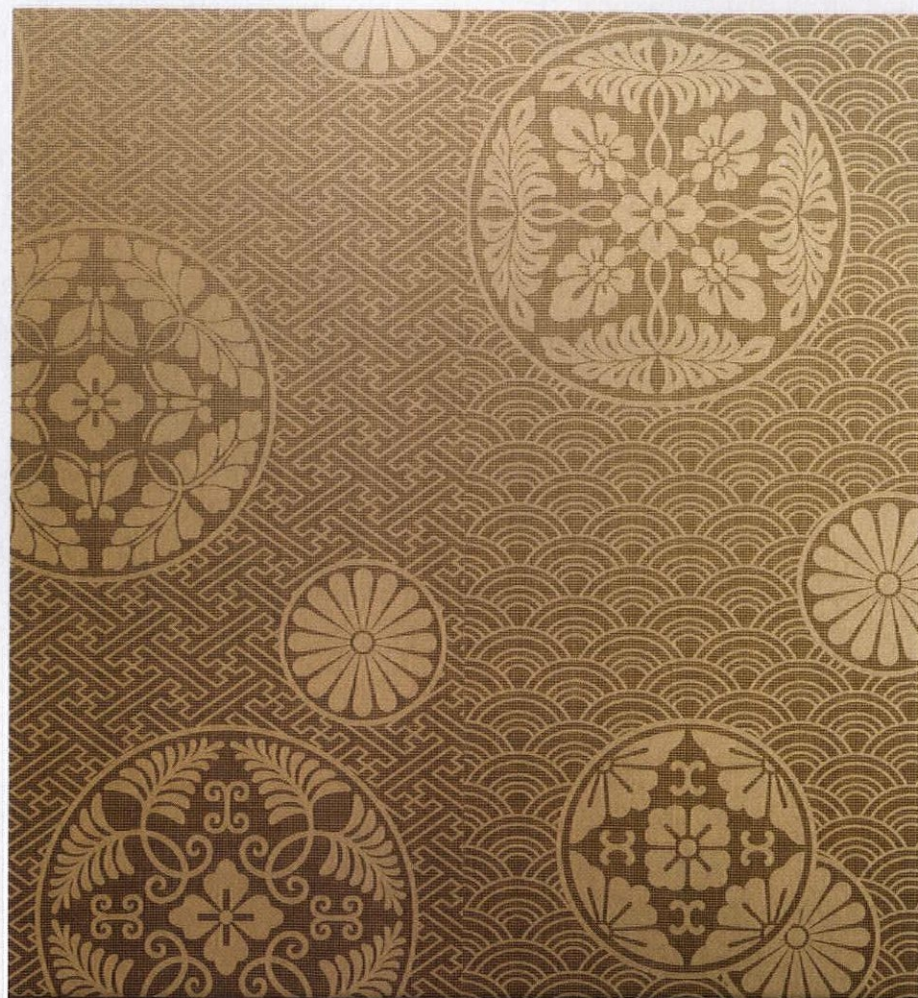


**ABOVE** The vernacular Greek Revival house was probably built ca. 1860.

fixture near the cookstove is an electrified tin kerosene Angle Lamp of the mid-1920s. Our collecting extends to crockery and Westmoreland chickens (variously called candy dishes, butter dishes, and trinket boxes). Pictured on the Hoosier is Terry's grandmother's cast-iron pot, in which she fried donuts on a woodstove.

After restoring this house and its outbuildings, we sold the property to owners who operated an antiques shop in the barn. Currently we live in the 1879 farmhouse we bought in 2014—another restoration, top to bottom! We restored its original floor plan and used period paint colors. In our current house, once again we created a kitchen inspired by the early-electric period, 1920–1940.

FOR RESOURCES, SEE PAGE 87.



## “Kazume”

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### LITERARY LOCATION

A National Historic Landmark, the 1711 Buttolph-Williams House is one of the oldest surviving homes in Connecticut, and notable for its role in the Newbery Medal-winning 1958 children's historical novel *The Witch of Blackbird Pond*. The house has its original timber frame, chimneys, woodwork, and flooring.

### A HOUSE DIVIDED

Built ca. 1735 by descendants of one of Wethersfield's 1634 founders, the Chester Tavern is also known for its connection to Col. John Chester, who fought heroically at the Battle of Bunker Hill. Local lore has it that descendants, too, may have fought: the house was split, and the north half moved around the corner. The half shown remains on its original site; both are now private homes.

### MOMENTOUS MEETING

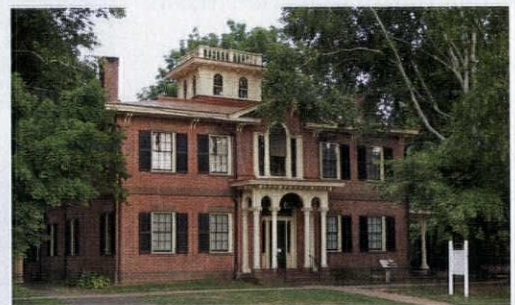
In May 1781, General Washington met with the Count de Rochambeau in this 1752 gambrel house, plotting strategies to end the War. Now part of the Webb-Deane-Stevens Museum, the structure was restored in 2010. Finding no evidence of the original color, restorers painted the siding the grey-tan it had been in the 1820s.

FIRST PERIOD  
HOUSE



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JOHN AND SHIREEN AFORISMO



**PORTLAND BROWNSTONE**, quarried just south of Wethersfield, would become famous in the 19th century for its use in landmark buildings. At the local Hurlbut-Dunham House (above), brownstone was used for foundation, steps, lintels, and water tables. The 1795 Georgian was refashioned as an Italianate in the 1860s. The Wethersfield Historical Society opened it as a museum in 1995.



# Historic District / *Old Wethersfield, Conn.*



On a visit in 1744, John Adams noted in his diary, “There’s not another street in America as this one in Wethersfield.” The long-established Connecticut River trading port had a robust economy driven by agriculture—Wethersfield red onions would become known around the world. Just about 30 years after Adams’s visit, George Washington and the Count de Rochambeau met here to plan the campaign that would lead to the victory at Yorktown. Wethersfield’s large historic area has a *mélange* of New England architectural styles, including 40 homes built before the Revolution and 100 that predate the Civil War. From English-style timber-framed homesteads to stolid Georgians, gilded Victorians, and 20th-century revivals, the architectural evolution is apparent. *Text and photos by Debra Judge Silber*



## SIGNATURE ENTRY

Built in 1767, the Simeon Beldon House features one of 13 known original Connecticut River Valley-style doorways, identified by the broken-scroll pediment, carved rosettes, and fluted columns. Simeon’s son, James Lockwood Beldon, sold seeds out of the house, establishing Wethersfield Seed Gardens—later Comstock, Ferre & Co., which operates today as a supplier of heirloom garden seeds.

## MERCHANT’S MONUMENT

Built by seed-company owner Silas W. Robbins in 1873, this Second Empire house narrowly escaped destruction by fire in 1996—and barely survived neglect before it was rescued by the Aforismos. Calling on talented artisans, the couple restored the interior and rebuilt the porte-cochere. Iron roof cresting and the arched, double-leaf front door set with beveled glass are original.

## RECENT HISTORY

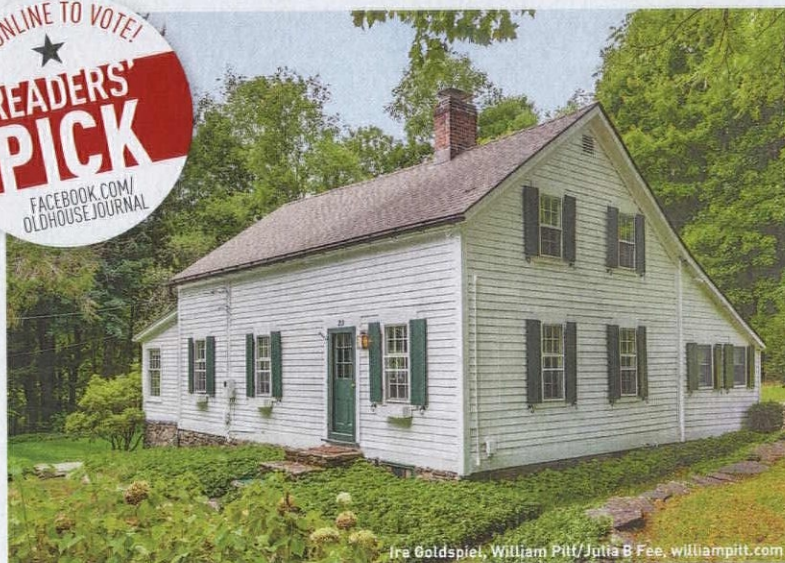
Albert G. Hubbard was one of the town’s most significant developers in the early 20th century. A fan of revival styles—and one-time owner of the Robbins house—he offered homebuyers 67 different house plans priced from \$4,500 to \$20,000. Designed to appeal to the new suburbanite, “Hubbard Homes” (like this one) offered vestibules, fireplaces, built-in cupboards, and tiled baths.





## Great Old Capes

The Cape Cod house style spans three centuries, Colonial to postwar. Here are some venerable examples.



Ira Goldspiel, William Pitt/Julia B Fee, williampitt.com

### WASHINGTON, CT / \$525,000

A three-quarter clapboard-sided Cape with a "saltbox" rear addition was built on a stone foundation about 1785. The recently renovated interior incorporates crown and chair-rail mouldings and pure, simple mantels; there's cork flooring in the kitchen and a stone floor in the sunroom.



Barbara Blackwell, Callaway Henderson, callawayhenderson.com

### BELLE MEAD, NJ / \$749,000

Features of this pre-Revolutionary War home begun in 1721 and expanded in 1730 include original wide-plank floors, massive walk-in fireplace with hand-hewn lintel beam, early staircase, plank doors, sensitively stenciled walls, and beamed ceilings.



Cynthia Phelps, Coldwell Banker, coldwellbanker.com

### GLADYS, VA / \$224,900

Additions to this ca. 1810 three-quarter Cape with wood-shake roof include a front gable, dormer windows, and balustraded upper porches. Inside find an original stone chimney with massive lintel, two period mantels, some original flooring, plus Colonial- and Victorian-era millwork.



Patti Lawton, Legacy Properties, legacysir.com

### GRAY, ME / \$675,000

This center-chimney 1830s Cape on 11 acres comes with its own antique post-and-beam barn. Interior features include wide-plank floors, period woodwork and mantels, reproduction lighting, and exposed beams.



Pam Canham Roberts, Old Cape Sotheby's Realty, oldcape.com

### WEST DENNIS, MA / \$595,000

Built as a diminutive half Cape about 1860, this wood-shingled cottage has since grown a dormer and rear addition with vintage screened porch. Interior features include period wide-plank floors, a dentiled mantel, and built-in drawers in some bedrooms.



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owner and  
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# Restore

A photograph of three lit candles in dark metal holders. The candles are yellow and have a warm, glowing light. The background is dark and out of focus, showing what appears to be a window with a view of greenery.

**LIGHT**  
**CANDLELIGHT TO**  
**NEW BULBS: TECH**  
**MEETS HISTORY**

Page 40

48

**QUICK MAKEOVERS: FINISHING TOUCHES**

Instant upgrades—hang a curtain, repair stuck sash and locks, faux-paint a wall.

+

**50 TOOLS + MATERIALS**

**52 KNOW-HOW**

**54 STUFF THERMALS SCREWED UP**

**56 SALVAGE IT**

**58 DO THIS, NOT THAT**

**60 ASK OHJ**





# the new lighting

HIGH TECH,  
HISTORICAL REVIVAL

The future of lighting has never been brighter. Options are more energy efficient than ever before, and possibilities range from traditional bulbs to tiny emitters that can go anywhere. **BY MARY ELLEN POLSON**





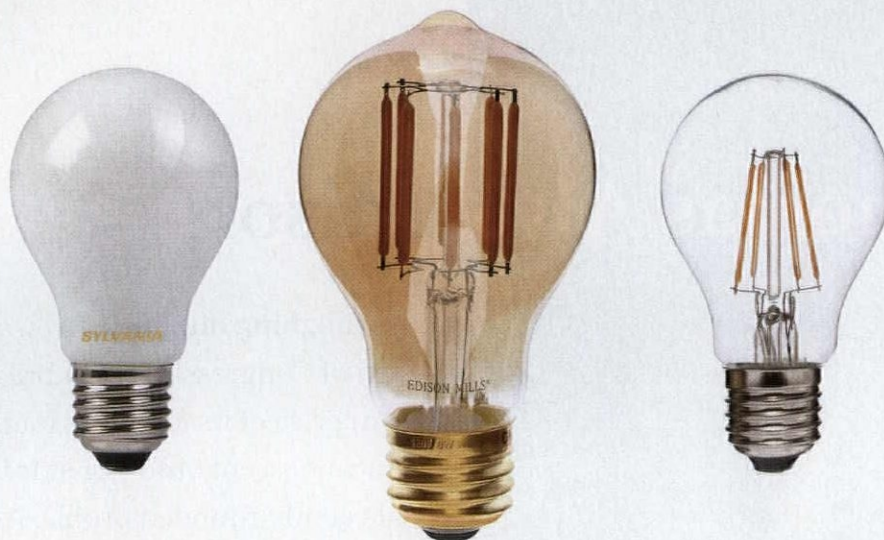
# *Somewhere,* Thomas Alva Edison

**is laughing out loud.** Even an act of Congress couldn't break America of its fondness for the incandescent bulb—or at least its gently rounded profile. After decades of attempts to build a better light bulb with technology ranging from tubular fluorescents to hot-to-the-touch halogens, the biggest news in lighting is . . . the Edison look-alike filament LED. Your eyes aren't deceiving you: these energy-sipping bulbs come in a slew of early 20th-century incandescent profiles, from the classic inverted-pear shape to globe, tube, candelabra, and more. That's not the only blast from the past, either: gaslight is making a comeback, too.

LIGHTING HAS ALWAYS BEEN driven by technology and available sources of energy. In the 18th century, that meant candlepower; in the 19th, whale oil, kerosene, and gas; in the 20th, electricity. Fixtures were defined in large part by how the fuel source burned: Candelabra and chandeliers were equipped with many upright arms to hold burning wax candles. Jetted gasoliers were wedged to fixed positions to tap into dedicated gas lines.

The electric light bulb turned all that on its head. Edison's carbon-filament bulb could operate in any position: up, down, sideways, or tilted at an angle. Not only that, Edison made [text cont. on page 44]





**FROM LEFT TO RIGHT** This frosted light bulb from Sylvania is an LED, but looks identical to the incandescent bulbs being phased out under federal law. • A filament LED from Edison Mills looks comparable to a 60 or 75 watt incandescent, but draws as little as 6 watts. • LED filament bulbs retain the cachet of 20th-century bulbs but far exceed modern energy standards for long life.

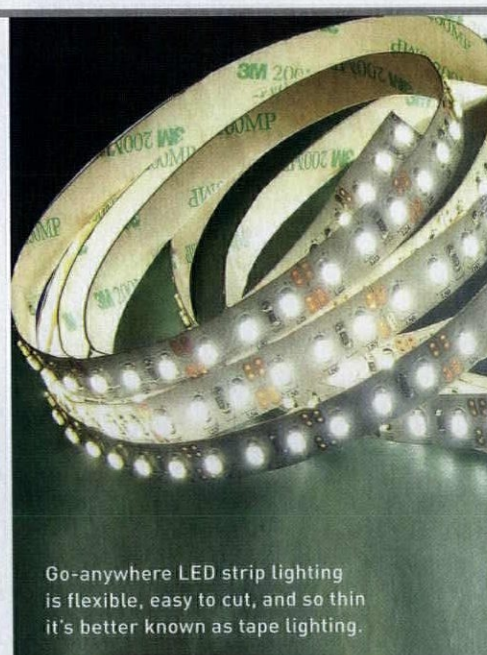
**COUNT LUMENS, NOT WATTS** Having trouble choosing the right bulb in the hardware store? Read the packaging. For more than a century we've identified bulbs by wattage—40 watts, 75 watts, etc.—a measure of power consumption. While LEDs are identified by the watts they consume (usually a tiny percentage of the comparable incandescent), the big number is the amount of lumens they generate. Like apples and oranges, the two measures aren't easily comparable. • The watt is a measure of power consumption, while lumens are a measure of a light bulb's efficiency: the amount of light it produces divided by the power it draws in watts. Lumens are usually listed on light-bulb packaging, so use this quick conversion chart from New York State Energy Research & Development Authority as a guide.

Watts		Lumens
40	=	450
60	=	800
75	=	1100
150	=	2600

## Down Lighting? Maybe.

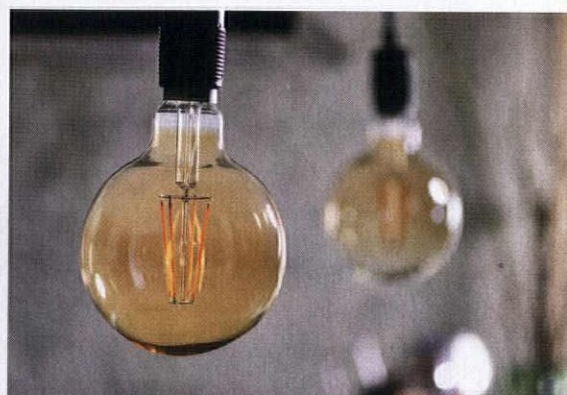
It's become standard to install spot ceiling lights—or luminaires—in home remodels, regardless of the age of the house. But do you really need to? That depends. If the room being remodeled is a formal living room or parlor, period-friendly lighting in the form of chandeliers, pendants, and wall sconces—not to mention task, reading, or decorative lighting—can light the room for a variety of uses and moods, especially when at least a few of the fixtures are equipped with dimmers. • That said, the ingenious, adjustable and subtle ceiling lights known as wall washers that can pivot to highlight prized artwork can be a bonus. Those who prefer increasing the amount of lumens at the touch of a finger can conceal LED strip

lighting behind high picture rails or tall shelves with mouldings. • If it's a kitchen remodel—or anywhere hands-on work is done—consider concealed strip or tape lighting. As our eyes age, we need more light to safely accomplish tasks like chopping vegetables or wrestling with the Thanksgiving turkey. Under-cabinet lighting is a must if the counters beneath are the main work space. It's easily installed, too, considering that there are low-voltage LED tapes as little as  $\frac{1}{16}$ " thick on the market. • For the ceiling, judicious use of small, unobtrusive luminaires will boost task lighting and even overall ambiance. Just remember that less may be more when it comes to lighting in older houses, and install only as many lights as you truly need.



Go-anywhere LED strip lighting is flexible, easy to cut, and so thin it's better known as tape lighting.





## The Quality of Light

As lighting grows ever more sophisticated, the possibilities have moved beyond mere brightness to the quality of the light produced in terms of color temperature.

LED bulbs are specified at temperatures between 2,700 and 6,500 Kelvin. LEDs at the lower end of the scale cast light that's yellowish and warmer in appearance, similar to that produced by an incandescent. "Cool white" bulbs trend toward the bluish end of the spectrum, and

higher numbers. They more resemble outdoor light on a sunny day (see p. 46).

Theoretically, a LED at the warmer end of the spectrum (2,700 to 3,000) is better for ambiance, and one on the higher side (over 5,000) is better for task lighting or reading. Those more familiar with incandescent light, however, might prefer to lamp an entire house with bulbs on the low end.

The best way to choose new lighting is to try bulbs of different color temperatures. As part of the exercise, you may notice that some

bulbs appear to show colors more vibrantly than others. That's because some bulbs reproduce colors more accurately than others given the same amount of light.

There's a measure for that, too: the Color Rendering Index. One of the reasons people prefer incandescent light over CFLs or LEDs is that the old bulbs usually score 100 out of 100 on this index. LEDs are catching up, though. There are now LEDs that score in the 90s; look for the CRI rating when you research bulbs online or at the hardware store.

**CLOCKWISE FROM TOP LEFT** This Arts & Crafts-style kitchen appears to be completely lit with period reproduction fixtures, but there is also discreet recessed lighting in the ceiling and under top cabinets. • Even pointy-tipped candelabra bulbs come in LED form. • A clunky-looking early LED may have a future as a collectible now that the industry has moved on to more pleasing bulb profiles. • Globe-shaped bulbs in clear amber glass from Philips resemble early 20th-century Edison bulbs, but are actually LEDs with a lifespan measured in years, not hours.



sure his bright idea would catch on by developing a whole suite of inventions that made using light bulbs practical, ultimately leading to an entire energy grid based on electricity.

The result was an explosion of innovation in the shapes, styles, and placement of light fixtures and lamps. The only limitation was proximity to an electrical outlet, or to electrical wiring concealed in walls or ceilings.

Over the years, the incandescent bulb was improved on and diversified. The first frosted bulbs appeared in the 1920s, along with neon, according to "The History of the Light Bulb" (energy.gov). The "soft" light incandescent debuted in the 1940s. Bulbs of different wattages were released to give consumers options for different uses, such as reading or cooking. Soon it was common knowledge that "low" lighting was produced [text cont. on page 46]



**ABOVE** Reproduction LEDs look like tungsten filament bulbs and produce light from the warm end of the spectrum while drawing as little as two watts.



A row of copper gas lanterns in the 'French Quarter' style from Bevolo showcases the ambiance of the lighting; note the vented chimneys at top.

## Gaslight Makes a Comeback

Gaslight is a given for street lights in cities from Charleston to Cincinnati. It's also a rapidly growing niche in new outdoor residential lighting. But can it make a comeback *indoors*?

**O**n a recent episode of HGTV's "House Hunters," the buyers of a historic San Francisco townhouse discover a working, open-shade gaslight fixture in the kitchen. They nonchalantly use it while having breakfast with their small children.

Was that safe?

It depends. There are no national standards for gaslight use indoors, whether historic or reproduction, and installing new gaslight can be problematic. "To my knowledge, you cannot get anybody to tell you [whether] their gas fixtures are certified for indoor use," says Ginger Rushing, president of Gas Copper Lanterns and [coppergaslanternsplus.com](http://coppergaslanternsplus.com).

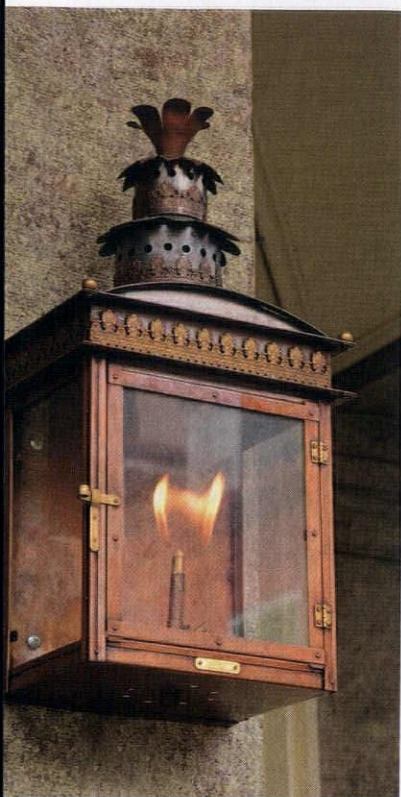
Outdoor gaslight has no such grey area. Driven by architects, contractors, and homeowners charmed by the mellow glow of real flame, the market for outdoor gaslight use is booming. A dozen or more companies offer certified or UL-listed gaslight bracket lanterns, post and column mounts, pendants, and over-the-door "moustache" lamps for use on open-air porches, entries, decks, lawns, and driveways.

"What has really become a design feature is the open flame fixture," says David Jardini, owner of American Gas Lamp Works, whose period-style cast aluminum or copper lanterns produce a beautiful, flickering flame two inches high. "They are exclusively for ambiance."

Drew Bevolo, owner of the namesake company, agrees, saying that a gas-fired open flame inside one of Bevolo's hand-riveted copper lanterns produces about as much light as a bright full moon. "It's a pilot light with a fancy cover."

Bevolo has made authentic gas lighting for indoor use for a





**ABOVE** Lighting a gas reproduction fixture like the 'English Regency' from Bevolo is as easy as opening the door, turning a key valve, and igniting the porcelain-tipped burner.

**RIGHT** The 'Vienna' pier-mount lantern showcases American Gas Lamp Works' distinctive "maple leaf" flame.

**BELOW** "Moustache" gaslights, like this 'Bayou' wall-mount from Copper Gas Lanterns, are classic over-the-door fixtures.



**HOW TO LIGHT A GAS LAMP** Modern gaslights are equipped with safety features that make them far safer than lights of a century ago, but they must be mounted with several inches of clearance from walls and other surfaces because they produce a lot of heat. To light a bracket lamp, for example, open the glass door and turn the lever or key valve into the correct position to allow the gas to flow. Light the tip with a match, not an igniter. Then adjust the height of the flame using the key valve or lever. Most dealers recommend adjusting the flame to about 2", depending on the scale of the fixture. Once lit, close and latch the door. The lantern will burn continuously with little additional cost or maintenance.

number of historic museums, and Drew Bevolo is convinced the lights can be safe, provided the fixture is certified for indoor use and the gas line is pressure-tested.

Getting such certification is complicated, however. Assuming you can find a plumber willing to test the line, there's the matter of local approval. In some cases it's impossible to know whether the light will be permitted until after it has been installed, says Rushing. For example, the state of Massachusetts requires that gaslight fixtures be certified specifically by the state plumbing board: "That's how tricky it can be."

Gaslight's perceived dangers date from the mid-19th century, when bracket lamps and chandeliers were fueled by "coke" or "town" gas. Made from coal, this type of gas contained carbon monoxide and other flammable gases, and was dirtier than the natural and LP gas available today. Early fixtures also lacked safety features to prevent the flow of gas without ignition. Both conditions can—and did—lead to explosions.

Gaslight grew safer with the introduction of the Welsbach mantle in the 1880s. A mantle is essentially a tiny sock impregnated with minerals that fits over the gas jet, making it safer to light. While lacking the allure of the open flame, mantle gas

lamps also produced brighter light, leading to widespread gas use on streets and homes throughout America.

Today, an open-flame natural or LP gaslight still produces methane, which can collect in an enclosed room, Rushing says. That's one reason she routinely turns away business for lanterns for indoor use. "Anytime anybody brings up the subject of a thermocouple, that's a big red flag."

All open-flame gaslight fixtures made today are vented at the top with chimneys with perforated holes. The bottom plates are also perforated. "That is what creates the chimney effect, where the air is drawn up by the heat in the lantern," says Rushing. Hot air and gases escape through the top.

The open flame produces a surprising amount of heat, up to 450 to 500 degrees Fahrenheit above the top of the fixture. "We always caution people about using them on deck posts, where children or animals could come in contact with them."

Most manufacturers recommend leaving outdoor gaslight running continuously, because the igniters used to fire the lights have notoriously short lifespans. If you'll be away for an extended time or a windstorm is coming, turn the light off as a commonsense safety precaution.





## Dimming With LEDs

LEDs are growing more user-friendly all the time, but at least one hurdle still remains: using them with dimmers. In some cases, you can screw an LED bulb into a dimmable fixture and it will work perfectly. In others, you may find yourself in a netherworld of flickering or flashing light, weird oscillations, or stutter dimming.

That's because LEDs draw a fraction of the electricity of old-style incandescent bulbs.

Further, most existing dimmer switches were rated for loads as high as 400 watts, which can be 10 or 15 times greater than the load of the replacement LEDs. Sometimes the dimmer simply can't "read" the load of the LED bulb. That's when the weirdness ensues.

Start by testing different LED bulbs with an existing dimmer. Sometimes the new light will work fine, sometimes it won't. If none of the obvious

choices works properly, the solution is to replace the dimmer switch with one designed to work with your chosen bulbs.

If there is more than one bulb or luminaire on the same dimming circuit, use bulbs from the same manufacturer. That should ensure that the dimmer can send a common signal to each light source. Mixing bulbs may result in flickering or humming as the dimmer tries different methods of communication.

**LEFT** This sunny kitchen is lit with a mix of forwardly placed prismatic pendants over the island and unobtrusive down lights that cast light on work surfaces around the perimeter of the kitchen. Low-voltage strip lighting concealed under the upper cabinets casts light directly onto countertops.

## Color Temperature

All forms of lighting cast light at specific color temperatures, expressed on the Kelvin scale. Candlelight is pleasing because it is warm and low; bright sunlight is almost blue-white.



by a 25-watt bulb. A 60-watt bulb was considered "standard." The 100-watt bulb was (initially) the brightest bulb in the pack.

In actuality, wattage is a measure of how much energy a bulb uses per hour, and a 60-watt bulb consumes a lot of energy. As electricity costs climbed in the late 20th century, alternatives to the energy-hogging incandescent emerged, notably the compact fluorescent (CFL). Intended as a replacement source for standard light bulbs in the 1980s and '90s, CFLs were expensive, bulky, and funny-looking. While they used far less energy than incandescent bulbs, consumer acceptance was slow, partly because they were expensive and didn't fit well into existing fixtures.

More recent improvements in CFL performance, price, and longevity brought greater acceptance. CFLs were challenged, if not superseded, by the emergence of halogen lights in the late 1990s as an energy-efficient source of spot lighting.

The knock on halogens, of course, is that they are very hot, making them problematic for under-cabinet or tabletop lighting. Light bulbs composed of light-emitting diodes, or LEDs, began showing up in the U.S. market in 2009. LEDs are far and away the most efficient source of commercial or residential lighting, using 80 percent less power than halogens and 50 percent less than CFLs.

Initially expensive and available only in awkward, post space-age designs, they've

lately yielded to more pleasing profiles that include bulbs on the visually warm part of the spectrum (see chart above). You can easily find LED and halogen bulbs in standard profiles like the A19 (the most common incandescent shape) in opalescent, clear, and tinted glass. Prices are trending lower, too. For example, a 10-pack of A19 8.5-watt LEDs was recently on sale at Sam's Club for \$24.98, or about \$2.50 a bulb.

Provided they're not mishandled, LEDs can last for years, meaning we are now facing a future where light bulbs have longer lives than some light fixtures. Of course, if you've inherited or invested in fixtures with timeless character, you should be set for a long time to come.



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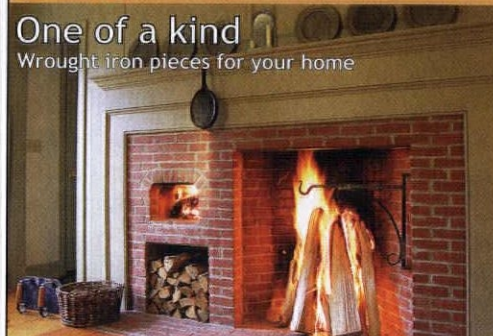
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At left: Custom fireplace crane, in-stock oven door





# Finishing Touches

## FOR WINDOWS & WALLS

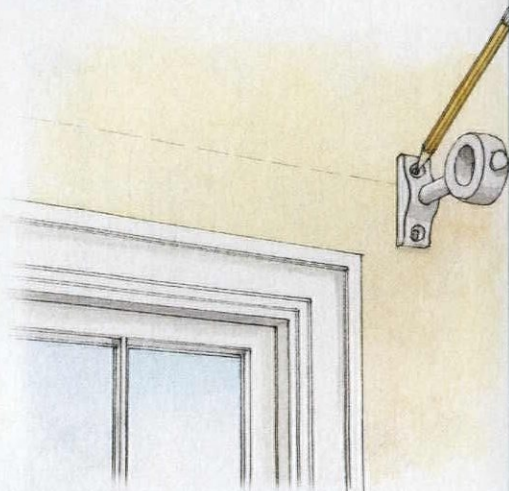
Fix stuck windows or broken hardware, then dress them up with new rods. Transform walls with faux-painting techniques.

By Lynn Elliott

**HOUR**

## Hang a Curtain Rod

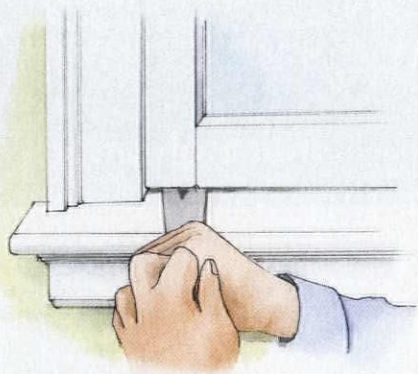
Consider rod placement and the effect you're looking for. Going 6" to 8" above the header makes windows (and the room) look taller; curtains hung 3" to 6" wider than the window (outside the trim) means more light will come in when the curtains are pulled back. The standard outside mount—2" to 3" wider than the window frame and 4" above it—often looks best. Consider curtain length when placing the rod: Café curtains should fall to the sill or 1" to 4" below sill or apron; floor-length curtains end  $\frac{1}{2}$ " from the floor; puddled curtains are hemmed 1" to 3" longer than the rod-to-floor length. Measure and mark the placement for the brackets and check for level. Try to line up the marks with studs, or use wall anchors. Hold brackets in place and drill in the screws. Remove finials and insert the rod; some also have a screw underneath the bracket, so slide curtain on the rod before attaching those screws. Attach end finials.



**DAY**

## Repair Stuck Sash & Broken Locks

Over time, old window sash gets painted shut; misaligned sash locks may break.



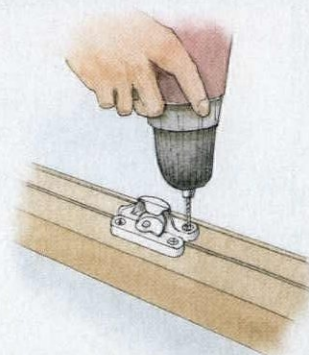
### STEP 1

To break the seal of a painted-in window, insert a putty knife or 5-in-1 tool between the sash stile and the side jamb. Tap gently with a hammer and work your way around the sash. Have a vacuum handy for debris. Repeat on the window's exterior. Shake the sash to see if it is loose enough to move. If not, place a pry bar under the stile and gently rock one side loose. (Work inside or out.) Repeat on the other side. Do *not* put the pry bar at the center—the glass will crack! Go back and forth on each side slowly until sash releases. Vacuum out channels and lubricate them with silicone spray.



### STEP 2

Remove the broken sash lock and remove any dirt. Fill the old screw holes with wood putty. To avoid using the old holes, shift the placement of the new sash lock  $\frac{1}{4}$ " (any more than that and the lock will look off-center). Mark the location of the new drill holes, making sure that two pieces won't catch on each other as the window is opened and closed. Adjust the placement as needed. Attach the top, non-moving piece first on upper sash, followed by the bottom moveable piece on lower sash. (If possible, have a helper hold the upper sash as you work.) Check that the lock "hook" moves smoothly and tightly into the latch and that the sash moves freely.



**TIP** • Don't be tempted to use longer screws in the sash lock, which may go through the meeting-rail and crack the glass; stick with the short screws that came with the lock.



## Faux-paint a Wall

The techniques of strié and ragging aren't difficult, but do require working quickly. Strié, or dragging, creates a soft striped or "linen" pattern. Ragging adds subtle texture.

### PREP

Prep the room and prime the walls. Choose a latex basecoat (semi-gloss for strié; satin for ragging) and a clear acrylic glaze that will be tinted. For a tone-on-tone look, tint the glaze with one part of the basecoat to four parts of the glaze. For a contrasting effect, choose a light base color and darker second color to tint the glaze—for instance, a yellow base color with glaze tinted dark blue. Apply basecoat to walls and let dry.



### STRIÉ

To strié, apply the glaze with a paint roller and work in 4' sections. While the glaze is still wet, drag a dry, 6" dragging brush or spalter brush from the top of the wall to the bottom for vertical stripes, overlapping brush strokes as you work along the section. (Go side to side for horizontal stripes.) For a linen effect, work vertically first, and then quickly work horizontally. Keep pressure on the brush even and smooth. After each pass, wipe the brush on a rag to clean it. It might be helpful to keep a smaller, dry paintbrush on hand for tight areas. Work around the room and allow to dry.

### RAGGING

For ragging, you can use an actual rag or crumpled plastic bags. Avoid any linty or synthetic fabrics. As with strié, apply the glaze with a paint roller and work in small sections. For a pronounced texture, twist the rag or bag before rolling it in the glaze. Crumple it for a softer texture. If possible, have a helper so one person can apply the glaze and the other can rag. Roll the rag or bag on the wall, overlapping each section as you work. You don't have to work in one direction: crisscrossing at an angle will give the pattern more depth. If the rag or bag gets saturated with glaze, replace it with a new one. Step back and view your work as you go. Re-rag any thickly glazed spots or use a dry paintbrush to stipple away excess. Continue around the room and let dry.





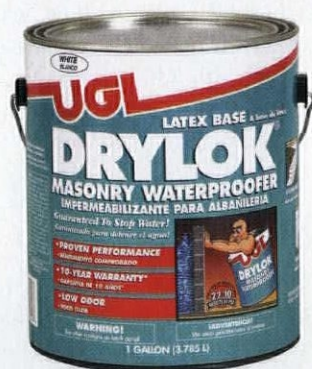
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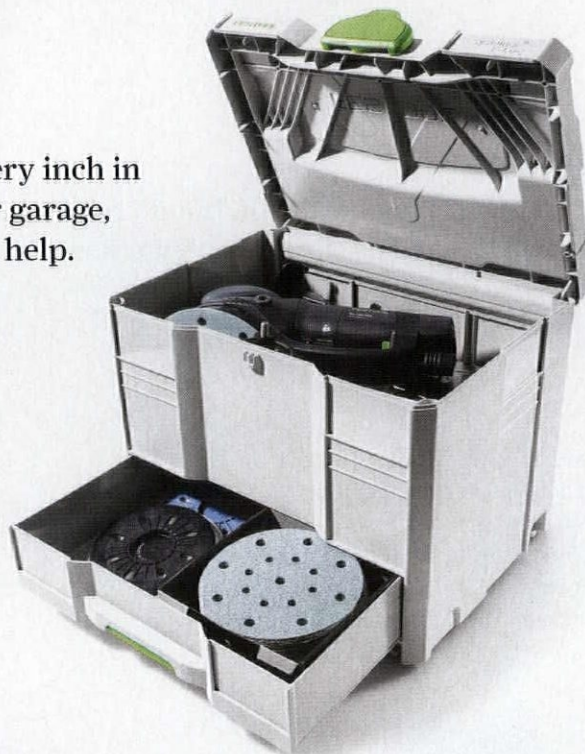


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# All About Cabinet Hinges

Hinge style and even finish determine compatibility with certain eras. Many options are available—invisible hinges, various pivot options, self-closers; it can be confusing! **By Brian D. Coleman**

 For reasons of function and appearance, hinges are integral to cabinet design. First determine the type of cabinet you have: it is **face frame**, or **frameless**? A face-frame cabinet has a 1½" to 2" solid frame attached to the front edges of the case, and the hinges mount to this face. A frameless cabinet (sometimes called a Euro-style cabinet) is a four-sided box; hinges mount to the cabinet's interior. Next look at door construction. **Overlay doors** cover the cabinet completely, overlapping the cabinet face frame on all sides, while **inset doors** fit within the cabinet opening and are flush with the sides or face frame. Partial-inset or **lipped doors** overlap the cabinet somewhat, but with a ⅜" shoulder machined along the edges on the back of the door that allows part of the door to sit inside the opening. Frameless cabinets can have either full overlay doors that cover all of the front edge (typically for the ends of a cabinet run), half-overlay that cover half of the partition wall (usually at the middle of a run), or inset doors that fit flush within the front edges of the cabinet.

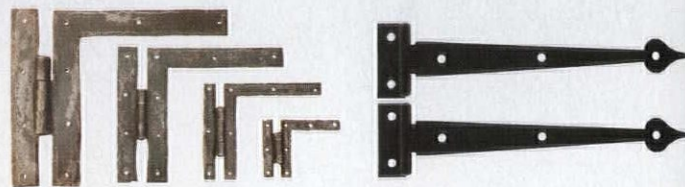
Decide if you want to see the hinge. Will it be part of the style marker, or decorative in itself—or do you want it hidden from view? Three choices to consider: **Concealed**, full hidden hinges are best when hardware will detract from the cabinet. **Semi-concealed** hinges are partially visible when the door is closed, and can be detailed with a ball tip or other finial. **Exposed** (surface mounted) hinges are fully visible on the front of the cabinet when the door is closed.

Do you want a **traditional or European** hinge? Traditional butt hinges, composed of two pivoting plates held together with a pin, may require a mortise. European hinges are concealed with a mounting plate on the cabinet and a cup that is mortised into the back of the door. These work best on frameless cabinets (and have the advantage of being adjustable for precise door alignment). Wraparound hinges have leaves that wrap around the edge of the door and/or cabinet. You may want to consider how far and to what angle you want the door to open. Some hinges let a door open just 90 degrees; others allow it to completely swing back against the cabinet.

Other special features: **self-closing** (and soft-close) hinges pull the door shut; **self-opening** hinges pop the door open when activated by a push. Buy enough hinges to support the door. Most are sold in pairs, as cabinet doors ordinarily have two hinges each. If the door is especially large or heavy, use more.

## HINGES BY STYLE

Consider choosing hinges to match the period of your cabinets. "If you're not sure," say the experts at House of Antique Hardware, "remember that simple ball-tip hinges look good for just about every era. Don't worry—in the kitchen, the hardware finish doesn't have to match fixtures or appliances."



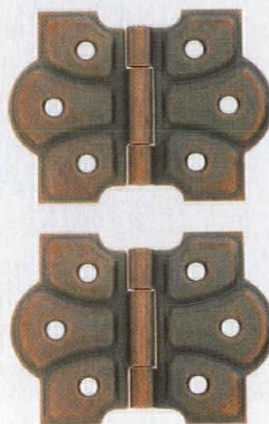
**COLONIAL** Forged iron H, HL, and strap hinges were most common, kept simple and finished in flat black.

**FROM LEFT** Seven Pines Forge produces authentic early hardware, like this HL hinge. The pair of Colonial-style smooth iron offset heart strap hinges come from House of Antique Hardware.



**VICTORIAN** More elaborate designs with overlay or butterfly-type hinges, typically on flush frame cabinets, were common, with fancier brass or brass-plated finishes the most popular. Iceboxes often had heavier strap hinges.

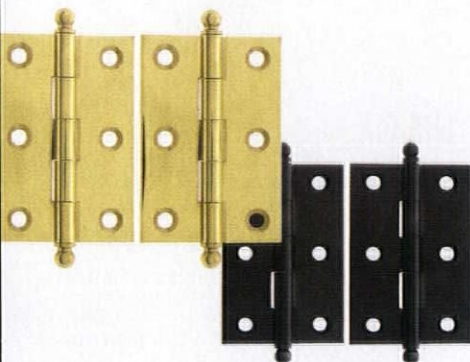
**FROM LEFT** Victorian Gothic-style surface cabinet hinges, shown in bright brass; in a bronze finish they're suitable for Tudor Revival homes. For larger cabinets: heavy, 11" wide ornate brass surface-mount strap hinges with a hand-applied antiqued finish, a popular 19th-century design. All from House of Antique Hardware.



**ARTS & CRAFTS** Heavier overlay and butterfly hinges were back in vogue, along with classic ball-tip mortise hinges, now darker with oil-rubbed bronze or two-toned japanned finishes.

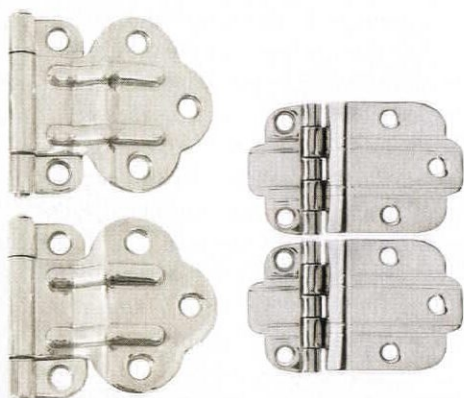
**LEFT** Pair of small Craftsman-era flush-mount cabinet hinges in Aged Copper (also Antiqued Brass) finish, House of Antique Hardware.





**COLONIAL REVIVAL** Two styles were common: both the traditional ball-tip mortise hinge (most popularly in brass), and heavier iron strap hinges for an antique or primitive look, left natural or painted flat black.

**ABOVE** Premium solid brass cabinet hinges (3" x 2") with ball tips, available in seven finishes to fit almost any house, from House of Antique Hardware.



**ART DECO/MODERN** Streamlined offset surface hinges were the rage, as cabinet doors were now overlay rather than flush. Nickel and chrome were the most popular finishes (emphasizing a sanitary aspect), sometimes with color such as inlaid red striping.

**FROM LEFT** The 'McDougal' Art Deco-period offset cabinet hinge is a classic, available in unlaquered brass, or polished nickel as shown. (Offset means that the surface of the cabinet door projects out from the cabinet frame, usually  $\frac{3}{8}$ " or  $\frac{1}{2}$ ". Offset hinges and latches are surface mounted to the door and the frame.) Shown with a nickel finish, these solid brass 'Art Deco' surface cabinet hinges reproduce a 1930s design. All from House of Antique Hardware.

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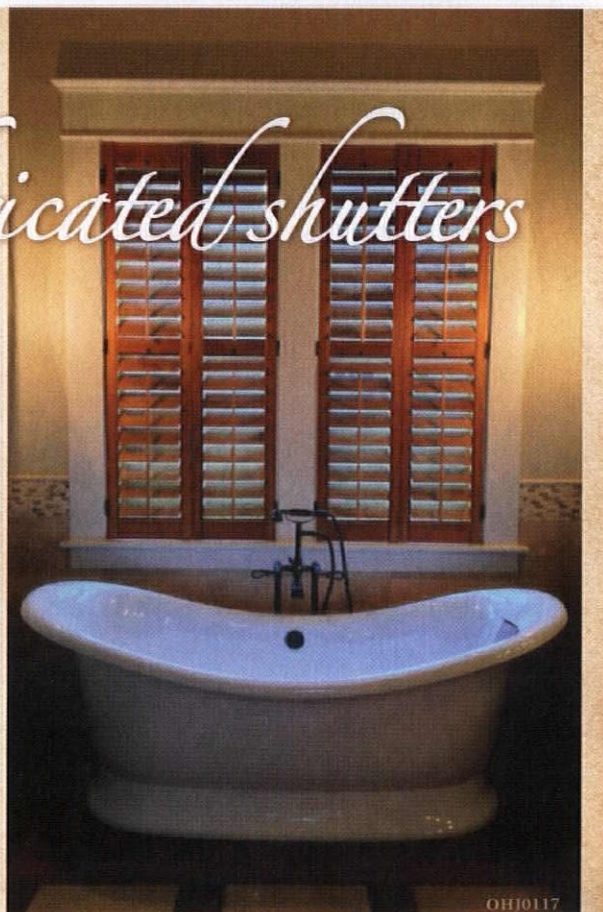
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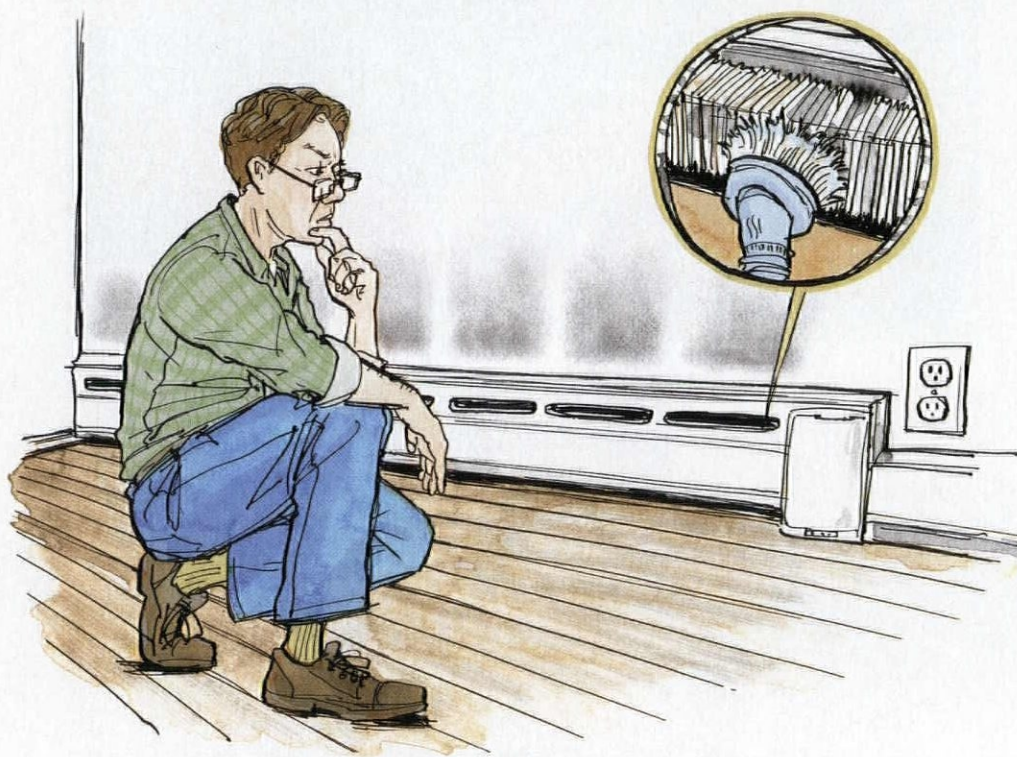


OHJ0117





“We’ve had the wall checked for mold, and the vents checked for a fuel leak; there was no sign of either.”



Our 1940s Colonial Revival has hot-water baseboard heaters. When we moved in a few years ago, the walls were pristine, but lately we’ve been plagued with ghosted jets of grime on the walls above the vent openings. It’s kind of creepy. —*Gene Leigh*



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### THE FIX

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The ghostly stains, called thermal tracking, are actually deposits of soot or dust circulated in the air and deposited on the walls. They can also appear around electrical outlets and along studs or joists on the wall surface.

The reason the soot appears so prominently over the radiator vents has to do with temperature and humidity differences and properties of electrostatic attraction. Indoor air contains dust particles, which are usually invisible. A baseboard heater creates a convection current as it delivers warm air. As the air cools on the wall surface, dust or soot particles from the air coalesce on the wall. The stains may ghost above vents in your baseboard unit because of temperature differences between the wall and the radiator.

Provided the air is dirty enough, thermal tracking can also appear in streaks along wall studs. In a well-insulated house, the wall surface over a wall stud or joist may be slightly cooler than the areas backed by insulation. This causes the dirt in the air to condense along the length of the stud at a higher rate, producing a ghostly outline of the stud.

The solution, of course, is to improve indoor air quality. The pollution might be soot from a fireplace or furnace, cooking fumes, cigarettes, candles, pets, or a combination of factors. Have your furnace professionally serviced at least once a year and change any filters regularly. For baseboard radiators, turn off the furnace and clean the fins inside the unit through gentle vacuuming (inset). Clean fins equals less dust to be deposited. Last but not least, scrub or repaint the wall. With any luck, these ghosts will go away.



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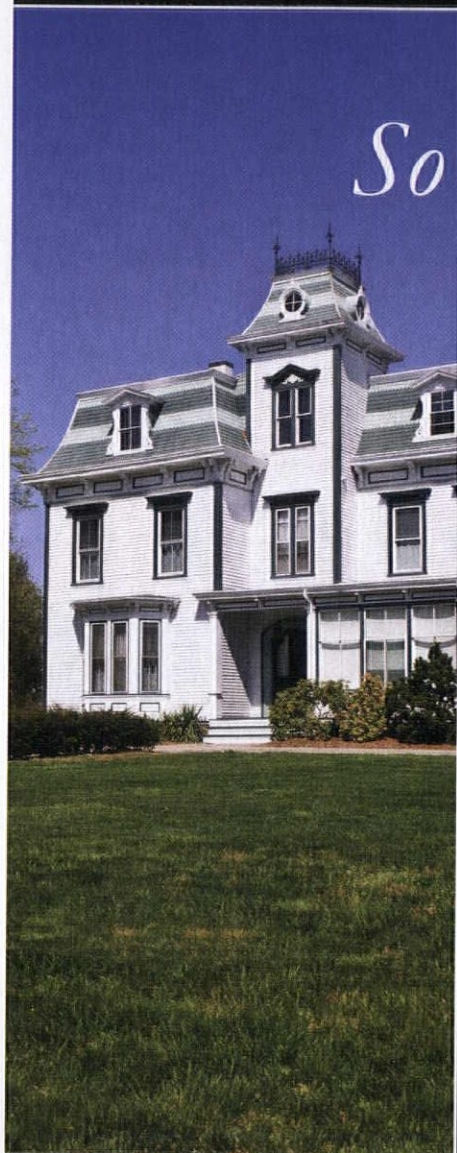
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## Chicken-wire Glass

New Yorkers Gretchen and Ray Master embraced the use of salvaged wire glass in transoms and door panels at their early 20th-century loft apartment. **By Brian D. Coleman**



First manufactured in the late 19th century as safety glass, wire glass doesn't shatter easily, is fire-resistant, and maintains its integrity when broken. The design is simple, just wire mesh (often farmyard chicken wire) embedded during manufacture in a sheet of plate glass. Insurance companies, city and state governments, and builders were quick to recognize its value. By the turn of the 20th century, wire glass was required in buildings from schools to firehouses and city halls, and used in skylights, windows, and transoms.

Wire glass is no longer required by safety and fire codes, but it got instant status as a salvage item. Homeowners Gretchen and Ray Master had foresight when they chose it for their late 19th-century loft in Brooklyn. They installed it not only in transoms and doors but also in room dividers. To improve energy efficiency and provide soundproofing, and to guard against accidental breakage, the couple added clear 1/4" tempered glass behind each 1/4" wire glass panel, leaving an insulating 1/4" airspace in between.

### THE COST

OLD WIRE GLASS	±\$50
TEMPERED GLASS PANEL	±\$75
GLASS CUTTER	\$8
GUMPTION PASTE	
MULTI-PURPOSE CLEANER	\$6
WD-40	\$8

**TOTAL \$147**

## cutting old glass

### 1. PREP GLASS

There's an art to cutting old glass, including wire glass. It can be learned. As with any project, start with the right tool. In the case of wire glass, you must have a very good glass cutter tool, such as a Red Devil. Polish the glass first with a water-based abrasive cleanser like Gumption to induce microfractures, which encourages the glass to crack along the track of the cutting wheel.

### 2. MARK + CUT

Take a Sharpie to mark where you want to cut, using a straightedge to make sure the line is even and straight. Lubricate the glass before you begin (WD-40 works well) to make sure the cutter wheel spins smoothly. Then score the glass by firmly rolling the glass cutter across the glass in one cut—don't stop and start, and be sure to use steady but not excessive pressure. Lift the glass and tap along the opposite side of the score line with the knob of the cutter until a crack appears. Then continue every few inches to make a series of cracks. When you have a complete line, take the glass with two hands (wearing protective gloves) and break the cut piece off with a sharp snap of your wrists. You can snip off any extra wire along the edges using wire cutters.







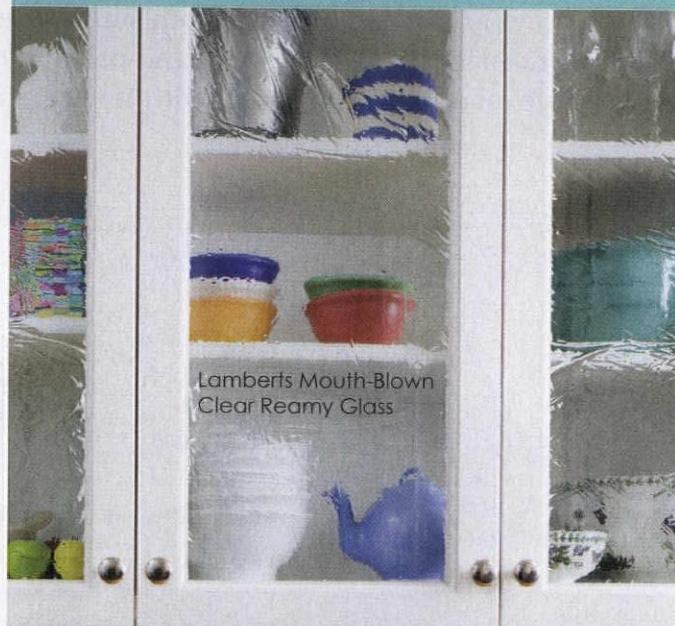
"We love how it sparkles and filters the light," say the owners about wire glass. Patterns include pebbled, hammered, ribbed, wormy—and clear.



**OPPOSITE** Salvage yards including Olde Good Things carry an assortment of 1/4" thick wire glass, often cut into tiles for easy installation.

FOR RESOURCES, SEE PAGE 87.

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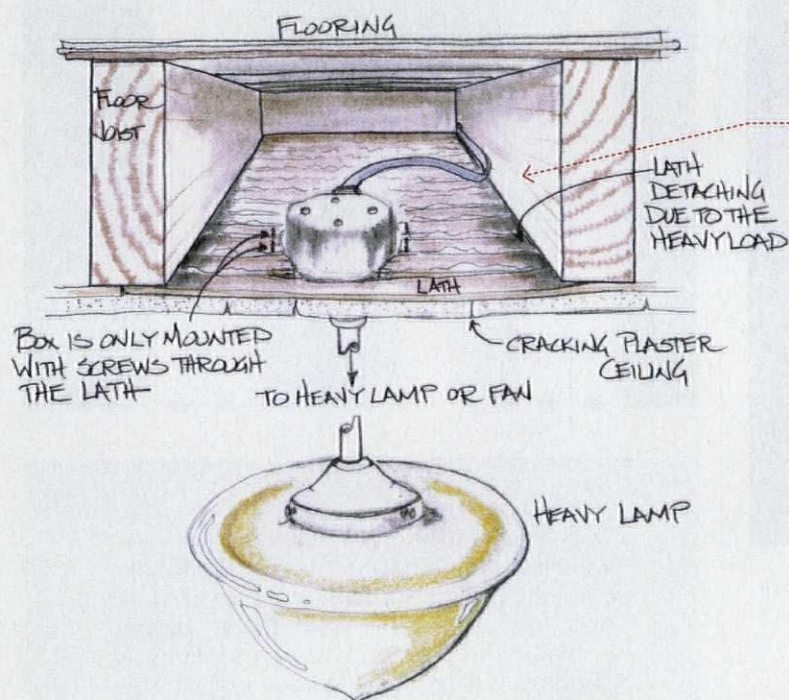






# Hanging Heavy Ceiling Fixtures

Chandeliers and pendant light fixtures were popular in traditional homes. Early versions that burned candles, oil, or kerosene easily were hung from hooks anchored to the ceiling lath and plaster, without any ill effects. Large chandeliers, however, required additional structural anchoring. With the advent of gaslight fixtures, the gas pipes often became part of the suspension system, particularly for large gasoliers. Today, the almost exclusive use of electric fixtures presents us with types and styles ranging from simple one- or two-lamp hall and bedroom fixtures to elaborate ones for the dining room and parlor. Some of them include a ceiling fan motor and blades. Safe installation will vary with the weight of the fixture. **By Ray Tschoepe**



## WRONG WAY

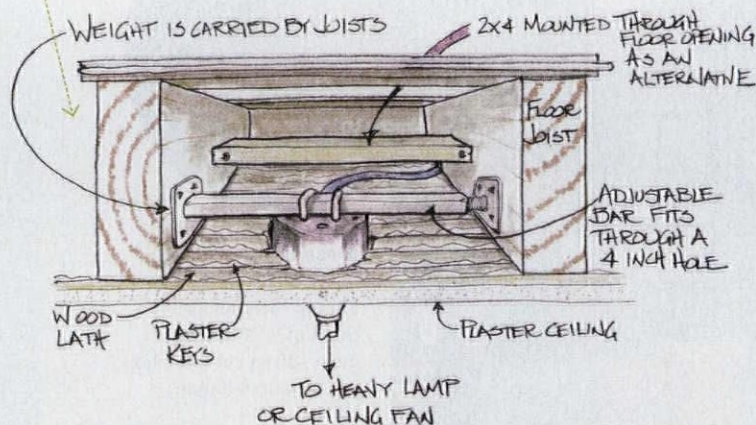
### HANGING FROM THE LATH

Although we sometimes do find mid-weight fixtures attached only to lath and plaster, it's not good practice. Older fixtures used a pivoting rod through a mounting bracket to spread the load by reaching across several lath on each side of the opening. We may be tempted to use screw anchors, toggle bolts, etc., but their holding capacity is limited to the holding capacity of the small nails securing each piece of lath. Plaster will crack, the ceiling may bulge—and the fixture may even fall.

## RIGHT WAY

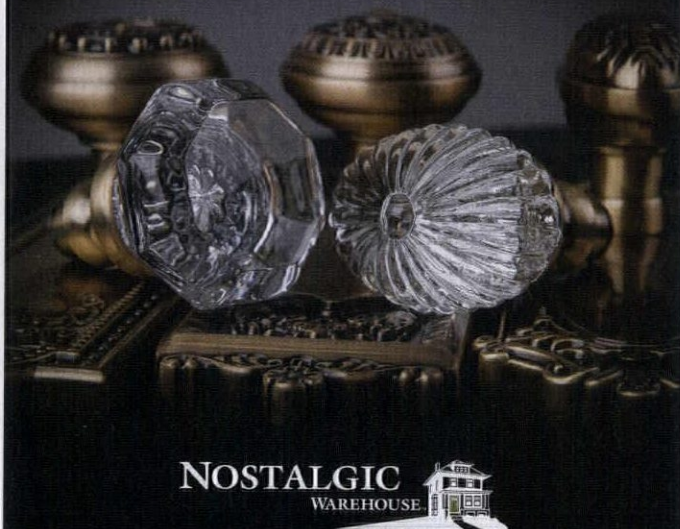
### MOUNT TO THE JOISTS

If the fixture you're planning to hang weighs only a few pounds, then the 4" junction box and the fixture may be attached through the lath—provided that the ceiling plaster is in good condition. For any but the lightest fixtures and definitely if you are mounting a ceiling fan, hang the fixture from the joists. If you have access through the floor above, you can attach a 2x4 across the joist space above the hole (in the ceiling below) for the new lamp. If you don't have access, buy a fan mounting bracket at a hardware store. Most can be inserted through a 4" hole; they are designed to expand and thus anchor to the joists on either side. A heavy fixture can be hung from this setup.





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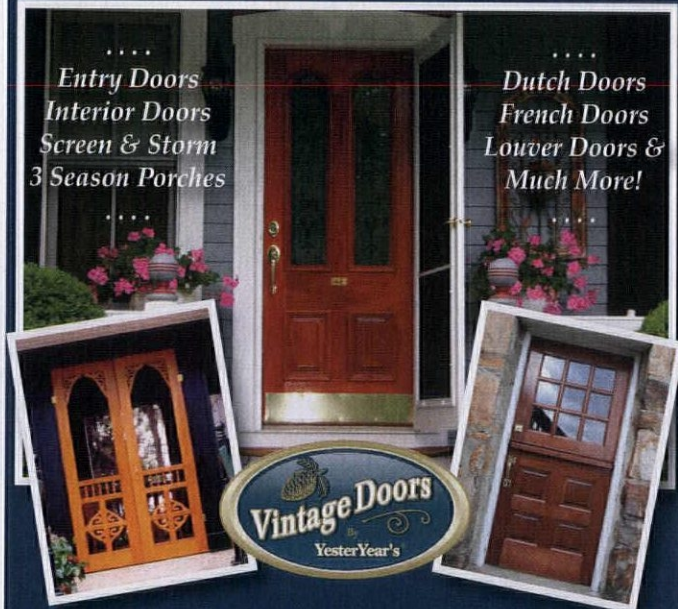


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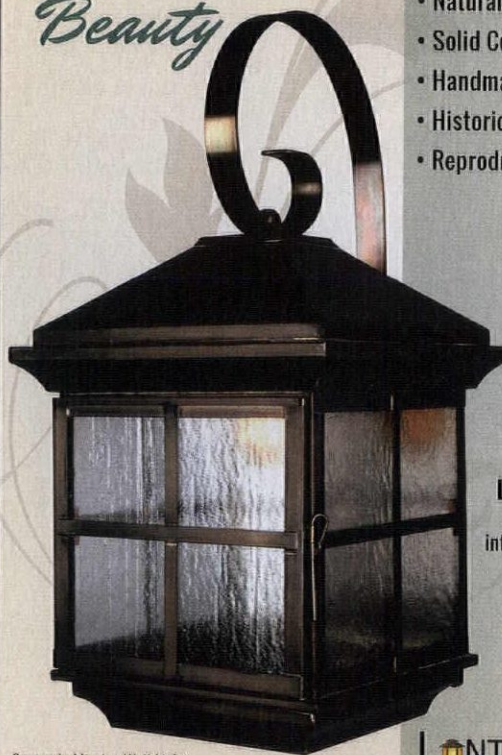
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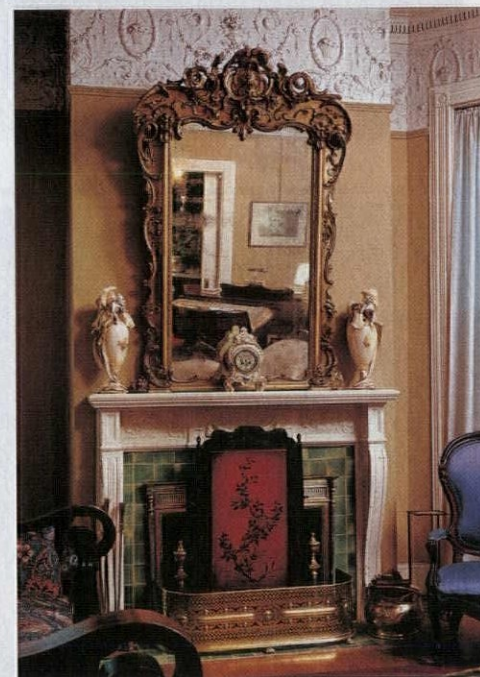


**Q:** I've been told that my house, built ca. 1895, is a mix of Richardsonian Romanesque and Shingle Style. The parlor fireplace was modernized long ago. Can you offer any suggestions about how it would have looked originally? Neither Victorian-style nor Colonial fireplaces would seem appropriate.

—Janet Anselm, Toledo, Ohio

**A:** The 1890s were eclectic, as were the influences on the Shingle Style. (By the way, more than one architectural historian has said that the Shingle Style is Richardsonian Romanesque in wood rather than stone.) Late Victorian styles including Eastlake or Reformed Gothic were still in vogue; Neoclassical and Colonial Revival styles had emerged; European Historical Revival styles included a comeback of the Rococo.

The original mantel may have been wood or marble, the tiles Delft or encaustic or majolica. Look for clues under the modern fireplace, and for cues in the rest of the house. For example, does the front entry or staircase tell you whether the house leans toward the classical? Visit houses of the same period in your region for ideas, or do an internet search of such museum houses as Naumkeag, the Isaac Bell House, Copshaholm, and the Glessner House. Two good books for you to study: *Shingle Styles* by Bret Morgan (Abrams, 1999), and *The Houses of McKim, Mead & White* by Samuel White (Rizzoli, 1998). —Patricia Poore



**TOP** Anglo-Japanese motifs with an "Eastlake-style" mantel and overmantel, in an 1886 Queen Anne in Massachusetts. **ABOVE** Beneath a classical frieze, a restrained mantel evokes the Empire style, in an 1887 Richardsonian Romanesque house in Savannah. **LEFT** The heavily carved Rococo re-Revival fireplace at Copshaholm, 1897, South Bend, Indiana.







## Have a Question?

Ask us at [ppoore@aimmedia.com](mailto:ppoore@aimmedia.com).

**Q:** My house came with an old doorbell. It has two long chimes, and it needs to be restored. Can you provide me any guidance?

—*Dr. Amit Kapoor, East Brunswick, N.J.*

**A:** The old chiming doorbells have a relatively simple mechanism; if there's an appliance repair-person in your town (often a small shop fixing toasters and rewiring lamps), your job shouldn't present a problem.

Amazingly, almost all the chiming doorbell units sold in the past 50 years were made by NuTone, now Broan NuTone. Here's a link to their repair-troubleshooting page: [nutone.com/products/product-line/door-chimes](http://nutone.com/products/product-line/door-chimes)

You may be able to get replacement parts through the company. If it's just that the chimes need refreshing, start with a finish reviver for metals, sold at the hardware store. If the chimes are badly pitted, they can be replated by a metal shop. Good luck! —*Patricia Poore*

**Q:** We have an old wood-burning kitchen stove, and I've been told it should have "glass coasters" under the legs. What are they?

—*Susan Thomas, St. Paul, Minnesota*

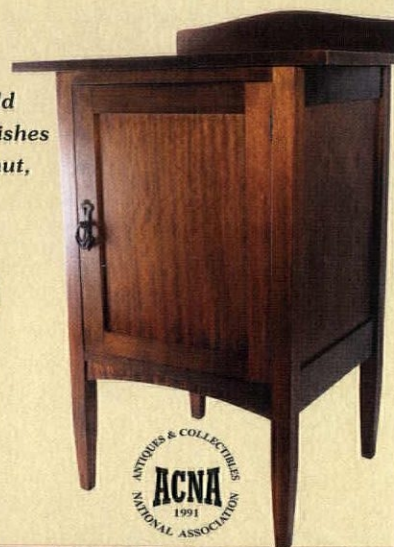
**A:** Thick glass coasters were used under the legs of iron stoves primarily to distribute the weight and prevent dents in the wood or linoleum floor. Glass may have been preferred for its insulating value—but then again, these coasters were also used to protect carpets under heavy furniture and grand pianos. Old ones show up in bins at junk shops. You can buy new ones (green or clear) from Van Dyke's Restorers ([vandykes.com](http://vandykes.com)). —*the editors*

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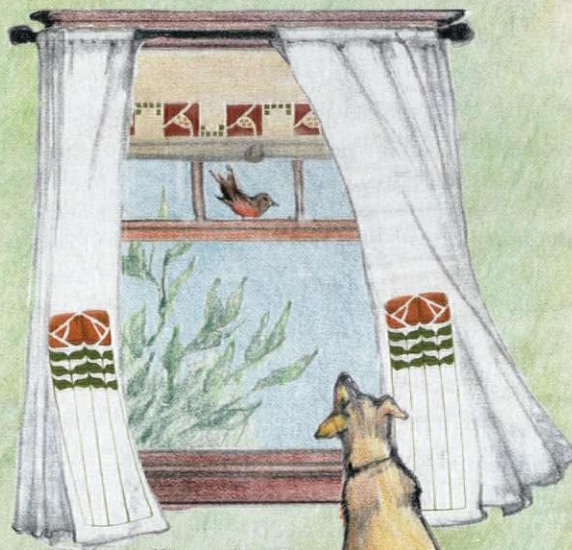
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# Design



Ideas from the Past  
& other inspirations

PAGE 64

E. Berri Smith

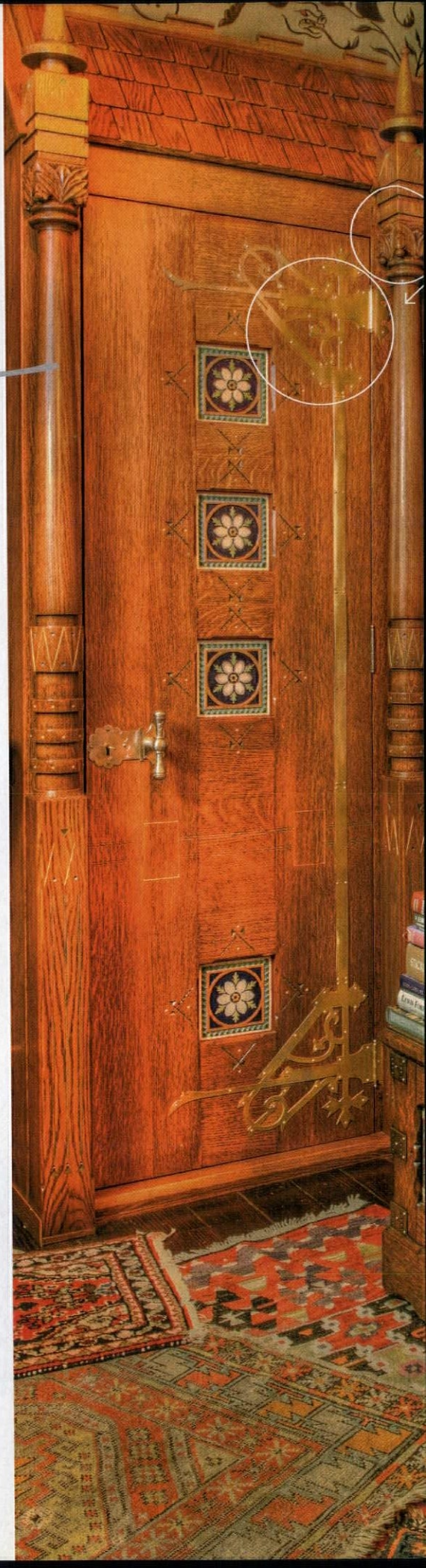


# *inspiration*

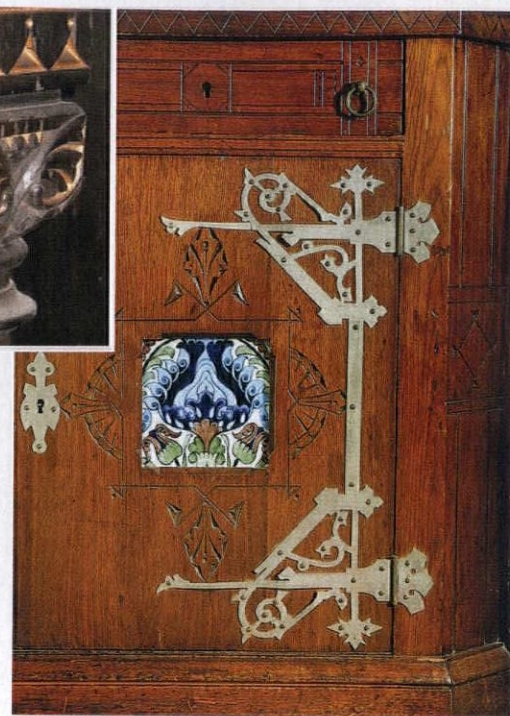
## Where do ideas come from?

Whether you're restoring, renovating, or adding to your house, eventually you will need to design something compatible. Some cues follow. **BY PATRICIA POORE**

**Maybe your old house** had its details stripped away and they remain unknown, but you need to install a mantel or trim. Maybe you want to decorate with an eye to period style but choices overwhelm you. How do you design a bookcase, a room, or a wing that looks like it belongs? Sensitive designers find a precedent, not necessarily to produce a replica, but as a starting point. Cues come from the house itself; its entry door, staircase, or fireplace may offer a vocabulary to use so that new work "speaks the same language." Look in the neighborhood, or to other houses by the same builder or architect, and you may find an original butler's pantry on which to base your kitchen cabinets. Finally, study the good work of your house's period.



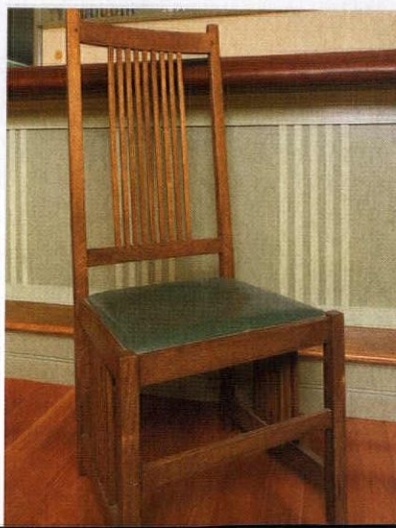




## INSPIRATION #1

### PERIOD FURNITURE

Today's owner of a former tenement apartment needed a bookcase and a wardrobe in the exceedingly small space. Inspiration for a tiny oak library done up in full English Aesthetic Movement regalia came from the furniture of famed Modern Gothic cabinetmakers Kimbel & Cabus. A dropleaf desk suggested the design of ornate hinges and incising; a corner cabinet inspired the use of inset art tiles (reproduced from one antique tile by Pugin). Carved capitals and lancet finials are based on other Kimbel & Cabus pieces. The shingled roof comes from a Pottier & Stymus bookcase. It lifts up to reveal storage space.



In a less lavish example of furniture cuing an architectural detail, a set of Stickley chairs inspired the wood cladding design for a bar counter.



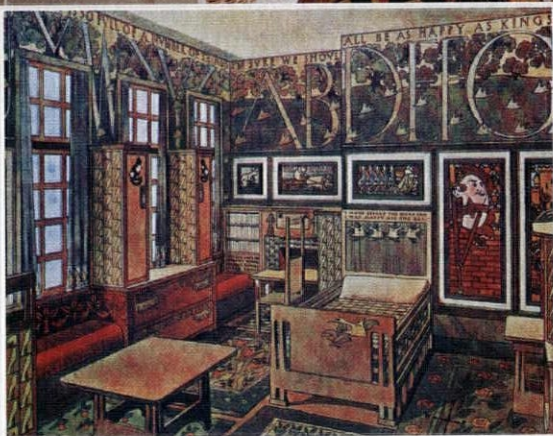
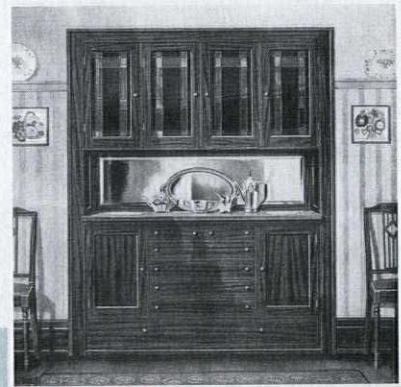


## INSPIRATION #2

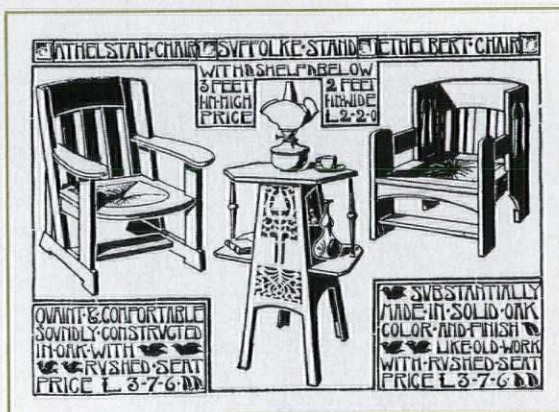
### ARCHIVAL SOURCES

Print sources lent ideas for a lovely nursery combining English and American Arts & Crafts elements. Precedent for the alphabet frieze came from a 1901 watercolor by the American artist and designer Will H. Bradley, published in *The Ladies' Home Journal*. A little table depicted in the ca. 1899 Liberty's of London catalog was the model for the stenciled reproduction. The dresser and mirror are copies of pieces sold by the L. and J.G. Stickley Co. around 1905.

The example below is even more direct: the newly built sideboard for an Arts & Crafts-era dining room was modeled on one in a period millworks catalog.



**ABOVE** Two precedents were adapted for the nursery: the little table from a Liberty's of London catalog, and the alphabet frieze from a 1901 illustration.







### INSPIRATION #3

## DECORATING HISTORY

After buying an 1887 Eastlake-style house in Alameda, the homeowner studied such Victorian designers as Christopher Dresser, hoping to stay true to the period during her restoration efforts. Choosing stencils over revival wallpapers started out as a budget measure. The owner became a devoted student of late Victorian design, and her skills grew. Soon she was creating one-of-a-kind decorating fantasies—adapting motifs from design history, drawing the stencils, hand-cutting them, and applying the paint.

This is her interpretation of an exotic 19th century Moorish-themed parlor. The ceiling design is based on a plate from Owen Jones's 1851 *The Grammar of Ornament*—which is still in print. The design originated from the Alhambra's Court of Lions. 'The Alhambra' wallpaper is from Burt Wallpapers ([burtwallpapers.com](http://burtwallpapers.com)). The stenciled peacock frieze comes from an Indian fabric design.



Stenciling or otherwise hand-painting decoration allows for scaling historical patterns and choosing any palette. Here, a stenciled frieze and ceiling accompany exotic Victorian Revival wallpaper in the fill.





## INSPIRATION #4

### MEMORIES, OR AN OLD PHOTOGRAPH FOUND

Your design muse may be memory of a long-ago room. In place of a bad 1970s remodeling, one woman re-created her beloved grandma's 1930s kitchen. Design started with a countertop of small white hexagon tiles and the black bullnose trim of the period. It was easy to conjure up the yellow-vanilla paint and cabinets filled with Fiesta dinnerware.

In another example, homeowners were building a Victorian-style gazebo on the property of their early Dutch homestead. In the attic they discovered a pile of sawn balusters, and recognized them from a 1910 photo: the balustrade had been on the old house during the Victorian era! The builder made a pattern and replicated balusters for the gazebo: design problem solved and a bit of history saved.



As the new gazebo was being constructed, the homeowner came across old balusters that show up in a 1910 photo of her house. Their sawn design was copied for the gazebo rail.





## INSPIRATION #5

### AN OBJECT OR MOTIF

Sometimes it's fun to riff on a favorite theme. The owner of a 1926 house has a vast collection of red-and-white, mid-century kitchenware. Once the decision was made to create a Forties kitchen, reversing a bad later remodeling, an iconic 1940s rooster-motif drinking glass was set to inspire the room's color and design. The motif even helped create a unique floor.

Marmoleum sheet flooring was water jet-cut into 9" squares, typical of mid-century linoleum. The facility also cut the rooster design and inlaid it into six of the cream-color squares. With no on-site inlay to master, the owners were able to lay the floor themselves, making it a budget-friendly project. The rooster motif is seen here in the pantry connected to the new kitchen.





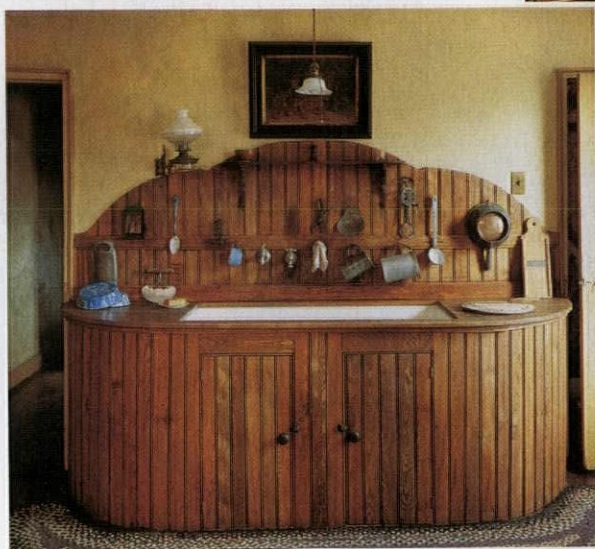


## INSPIRATION #6

### A HISTORIC HOUSE

Find inspiration at a house museum, or in a book about historic homes. The recently remade dining room (at left) was clearly modeled on the drawing room at the home of Swedish artists Carl and Karin Larsson—itself a ca. 1900 interpretation of 18th-century late Gustavian decoration.

The beadboard-clad island with rounded corners was inspired by an eccentric sink cabinet built by a ship's carpenter, which the homeowner remembered from a visit to Castle Tucker in Wiscasset, Maine.







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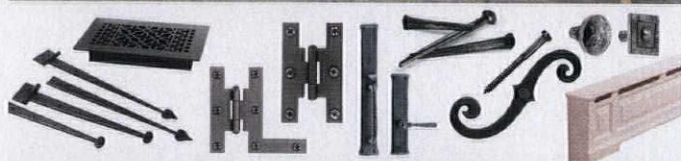


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**Shades** with deep fringe are more 1920s than Victorian. The Antique Lamp Co. offers this one with a washer fitter, pleated in gold with pale gold-rose lace panels and fringe (lined)—one of many for table and floor lamps. [antiquelampco.com](http://antiquelampco.com)

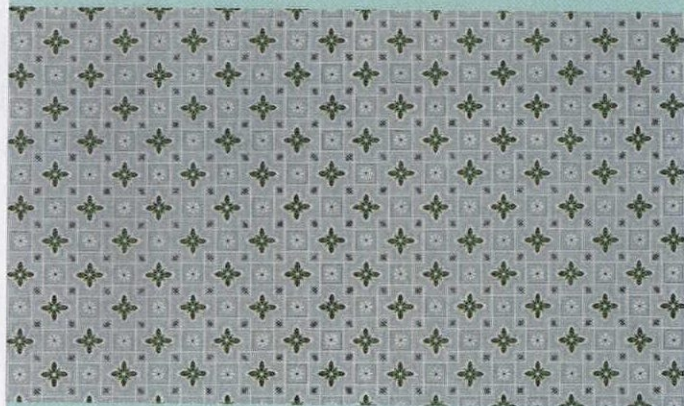
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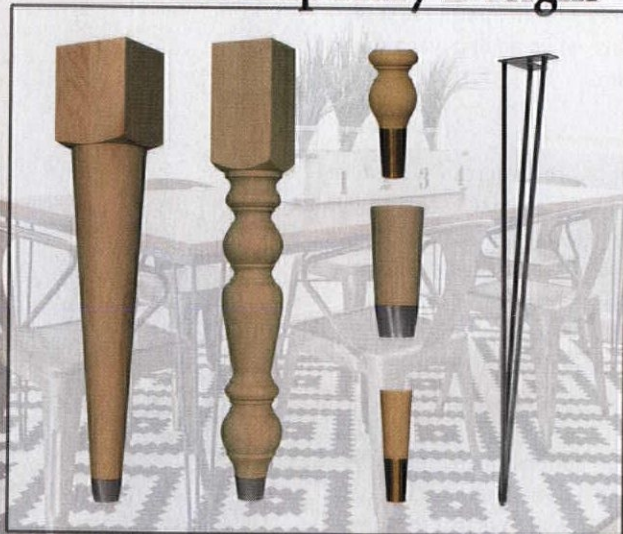


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# White Tile Trimmed in Douglas Fir

Light-filled and period-perfect, this bathroom primly minds its manners in a 1,300-square-foot bungalow. **By Patricia Poore**

Simple and modest describes a little bungalow set amidst the Craftsman and Spanish Revival homes in a Santa Barbara historic district. The house, built around 1920, needed work. Its fir trim, for example, had been slathered in blue and white glossy paint. But the cozy original layout was evident. The kitchen, an early project, set the mood. The homeowner stripped its over-painted woodwork, then stained and varnished it. New upper cabinets were built to match the original base cabinets made of Douglas fir. Next came the little bathroom.

The bathroom had been oft-remodeled, but the relatively new double-casement window was welcome. The room had its original fir medicine cabinet, which cued the use of a trim band capping the new wainscot of white tile with a listello (accent line) featuring a wave pattern and black dots. New fixtures and nickel-plated fittings are right for the period.

Pottery on display is part of an extensive collection that adds color throughout the house. And on the toilet tank, a wicker basket holds seashells collected on beaches nearby. Simple!

## 1. TILE CLASSICS

Two popular and familiar tile conventions were used here: white tile (smaller than standard subway tile, at  $2\frac{1}{2}'' \times 4\frac{5}{16}''$ ) on lower walls, and 1" white hexagon mosaics (here in marble, also available in ceramic) on the floor. A narrow wave-pattern listello adds interest.

## 2. A BIT OF WARM WOOD

The trim in Douglas fir (matching the original medicine cabinet) ties this room into the rest of the California bungalow, while adding warmth to the clean white room.

## 3. SANITARY WHITE

White fixtures (and tile) were preferred in the first quarter of the 20th century, and have always been the most popular. The use of bright-white fixtures against period-inspired off-white tile adds depth; 'Cloud Nine' marble hexes have notes of peach and olive. Color may be introduced through paint, textiles, and items on display.

## 4. PERIOD LIGHTING

Affordable reproduction lighting does the job while instantly bringing a period note to the room. The square Mission fixtures are perfect for the bungalow, as is the nickel finish for fittings.



*More on the iPad*

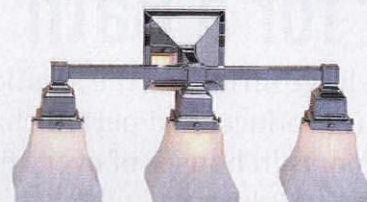
Tour the rest of this Santa Barbara bungalow.







## BE INSPIRED...



Polished nickel is one of 10 finish choices for Arroyo Craftsman's 'Ruskin' series of square **fixtures** for ceiling and wall. Single, double, and triple sconces with many shade options. As shown here, 21" wide, \$695. [arroyo-craftsman.com](http://arroyo-craftsman.com)

With classic bungalow-style trim, the 'Edison' **recessed medicine cabinet** has options for wood, door configurations, and hinge and knob finishes for a wall opening of 13" x 20", depth 4". With beveled mirror upgrade, \$632.90. Mitchell Andrus, [missionfurnishings.com](http://missionfurnishings.com)



The porcelain **pedestal** 'Kacy Sink' has a square, stepped design perfect for Arts & Crafts homes. The smaller version is just 18 $\frac{1}{2}$ " front to back (width 24 $\frac{1}{4}$ " ), \$270.95. [signaturehardware.com](http://signaturehardware.com)

'Cloud Nine' **marble** has soft pastel tones in the white matrix. Available as 3 cm. (approx. 1") or 7 cm. hexagon tiles on a mesh backing for floors. More at [newravenna.com](http://newravenna.com)







# Fit for a Bath

From large fittings to the smallest accessories, unique products add period character to bathrooms in houses of every era.

By Mary Ellen Polson

## 1. ALL ABOARD

Ornate brass wire shelves were a fixture in Victorian train cars, and they make great period towel racks today. The small rack in solid brass is 28¾" wide x 12" deep. It comes in either polished brass or polished nickel. \$199. Van Dyke's Restorers, (800) 237-8833, [vandykes.com](http://vandykes.com)

## 2. DOUBLE RACK

The brass double towel bar has classical, figured ribbon-and-reed rosette mounts. It comes in widths from 18" to 30". The bar projects about 5¾". Seven finishes are available, including polished brass (shown). \$124 to \$146. House of Antique Hardware, (888) 223-2545, [houseofantiquehardware.com](http://houseofantiquehardware.com)

## 3. WELL OF A SOAKER

The Spencer cast-iron bathtub has an unusual but graceful semi-rectangular shape. Handmade in Europe, the deep clawfoot tub measures 67" long x 32" wide x 27" high. Choose from six different finishes for the feet. \$4,570. Cheviot Products, (800) 444-5969, [cheviotproducts.com](http://cheviotproducts.com)

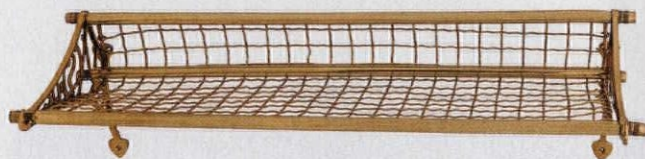
## 4. STREAMLINE SCONCE

Porcelain sconces were a favorite in baths of the 1930s and '40s. Shown with a clam-shell opal shade, the Selma is available in either black or white porcelain. There's also an option for a pull chain. \$170. Rejuvenation, (888) 401-1900, [rejuvenation.com](http://rejuvenation.com)

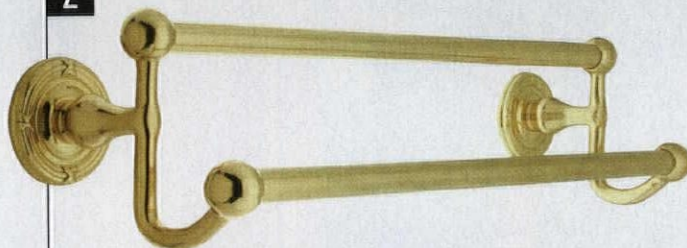
## 5. SINK OF SUBSTANCE

The Harbor Wash Basin is cut from a single block of marble that's ¾" thick at the drain. The basin measures 24" wide x 20" deep x 5" high. Mounted on brackets, it weighs 150 pounds. \$1,800 and up. Stone Forest, (888) 682 2987, [stoneforest.com](http://stoneforest.com)

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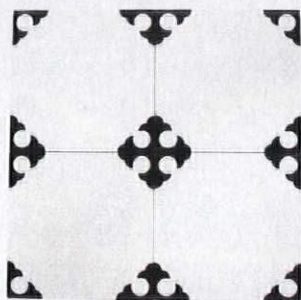
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#### 6. BEVELED AND FORGED

This beveled oval mirror features a hand-crafted frame made by Vermont artisans. The frame comes in six rustic and earthy finishes. The mirror measures 31 $\frac{3}{4}$ " high x 22 $\frac{1}{4}$ " wide. \$825. Hubbardton Forge, (800) 826-4766, [hubbardtonforge.com](http://hubbardtonforge.com)

#### 7. CEMENTED IN BEAUTY

Encaustic cement tiles in historic patterns like Alhambra, Cross, and Four Leaf Clover will brighten any bathroom floor. Each tile measures 8" x 8". Each two-, three-, or four-color design may be composed from a choice of 50 colors. \$14.49 to \$16.49 per square foot. Clé Tile, (415) 887-9011, [cletile.com](http://cletile.com)



#### 8. HISTORY ON TAP

With a projecting spout and five-spoke handles marked hot and cold, this wide-spread lav set recalls sink fittings from the turn of the 20th century. The spout is 6 $\frac{1}{2}$ " high and extends 7 $\frac{1}{2}$ ". \$697. Strom Plumbing by Sign of the Crab, (800) 843-2722, [signofthecrab.com](http://signofthecrab.com)

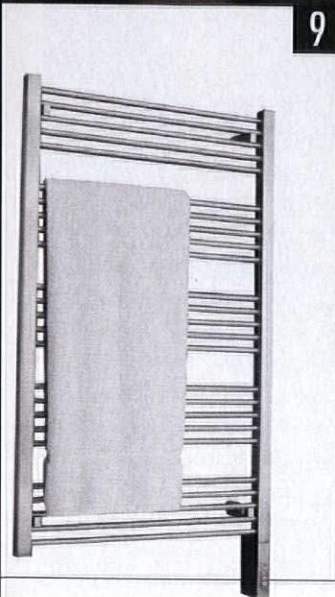


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#### 9. BATH WARMER

Treat yourself to warm towels with the Fain towel radiator. In 11 finishes including polished chrome, it's available in both hard-wired and plug-in versions, for the same price. The heater measures 33" high x 19 $\frac{3}{8}$ " wide x 3 $\frac{1}{2}$ " deep. About \$2,094. Runtal Radiators, (800) 526-2621, [runtalnorthamerica.com](http://runtalnorthamerica.com)



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#### 10. PORCELAIN FRIENDLY

Keep everything at your fingertips while you soak. Made of solid brass, the chrome-plated Angelo tub caddy is finished with coated ends to prevent scratches on porcelain finishes. It's 38 $\frac{1}{2}$ " long x 8" wide. \$72.95. Signature Hardware, (866) 855-2284, [signaturehardware.com](http://signaturehardware.com)





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Shown: the M-17KS Stair Carpet Rod Set from Vintage Hardware and Lighting. (With a  $\frac{5}{8}$ " rod and spacing underneath of  $\frac{1}{16}$ ", this one is for thicker carpets.) Also: their L-37F Brass Dust Corner Fancy Design. The company has a large selection of handrail brackets as well. Vintage Hardware and Lighting, (360) 379-9030, [vintagehardware.com](http://vintagehardware.com)



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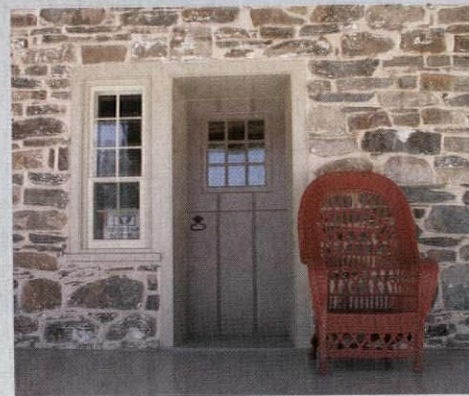
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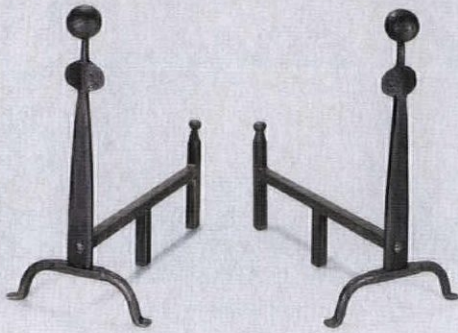
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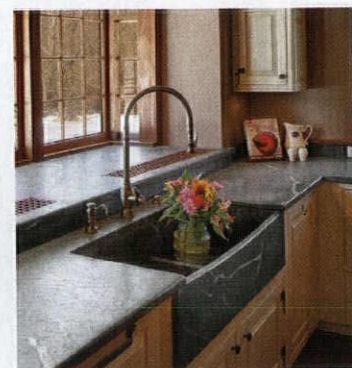
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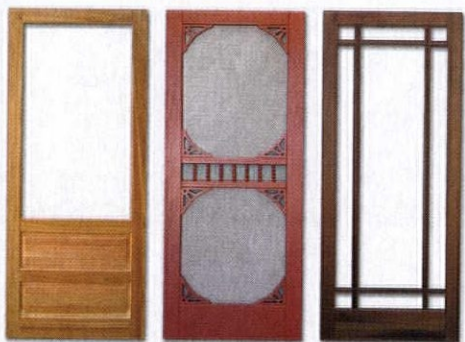
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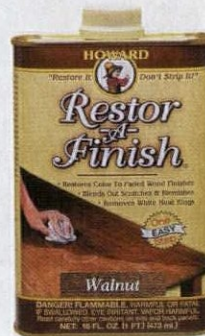


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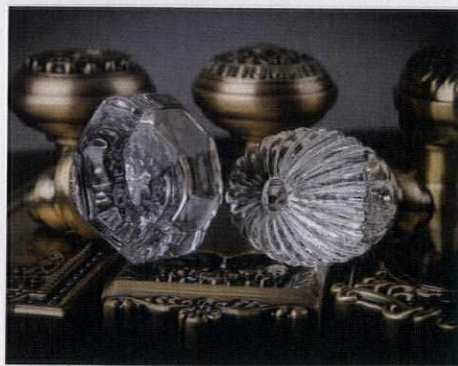
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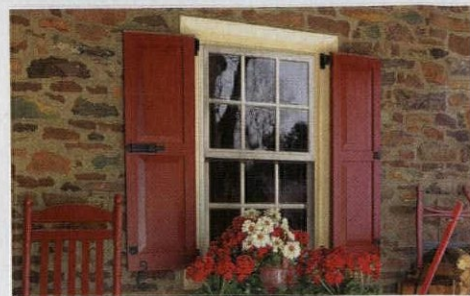
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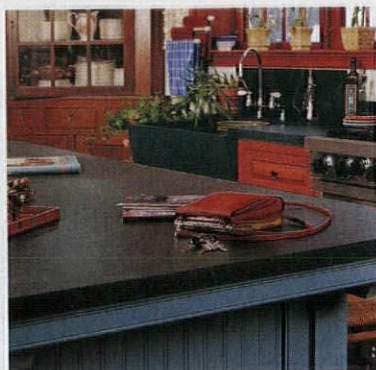
### Stickley

Stickley's 2016 Collector Edition console is available in solid quartersawn white oak or cherry in a variety of finishes. National selling price: \$1,699. [www.stickley.com](http://www.stickley.com)



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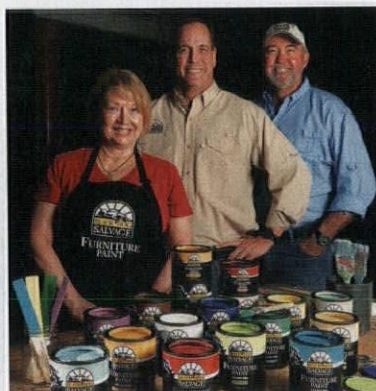
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## KITCHEN CABINETS

Plain & Fancy plainfancycabinetry.com

## SELECTED REPRODUCTIONS

The Seraph theseraph.com

## LIGHTING

(antique) The Saltbox, Greensboro, NC: (336) 273-8758 • (repro.) Authentic Designs authenticdesigns.com • Period Lighting Fixtures periodlighting.com

## PAINT COLORS

(terra-cotta walls) custom Sherwin-Williams sherwin-williams.com • (paneling) 'Pelham Gray' Martin Senour martinsenour.com

## FABRICS

(red toile) 'Kilkenny Cat' Scalmandre scala mandre.com • (blue toile) Waverly waverly.com • (sunroom) Lee Jofa leejofa.com • (trim) Brunswick & Fils brunswick.com

## Related Resources

### RECLAIMED FLOORING

Colonial Plank Floors colonialplankfloors.com  
Wide-board red & white oak, cherry, hickory  
Sylvan Brandt sylvanbrandt.com Antique and  
resawn pine, chestnut & oak Hull Forest Products hullforest.com Wide-plank flooring

### FEDERAL-ERA FURNISHINGS

Andersen & Stauffer andersenandstauffer.com  
Exact reproductions of 17th-, 18th-, and early  
19th-century, American antiques D.R. Dimes  
drdimes.com Handmade colonial American  
furniture Dunberry Hill Designs dunberryhill  
designs.com Traditional floorcloths in historic  
designs Historic Housefitters historichouse  
fitters.com Pewter, decorative tinware & redware  
Martin's Chair martinschair.com Heirloom-  
quality Windsor chairs & period furniture

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## Related Resources

Artisan Kraft Fireplaces artisanskraft  
fireplaces.com Marble mantels and surrounds  
in European & historical styles JP Weaver  
jpweaver.com Decorative architectural interior  
mouldings Victorian Lighting Works vlworks  
.com Reproduction gas & electric lighting

## SUCCESS!

### SINK

Vermont Salvage, White River Jct., VT:  
vermontsalvage.com

### PAINT

Historic Colors of America California Paints  
californiapaints.com

### VINTAGE LIGHTING

Alexandria Lamp Shop, Meredith, NH:  
(603) 279-4234

## THE NEW LIGHTING

### PERIOD LIGHTING

American Gas Lamp Works americangaslamp  
.com Arroyo Craftsman arroyocraftsman.com  
Ball & Ball ballandball.com Bevolo bevolo.com  
Classic Accents classicaccents.net Copper  
Gas Lanterns Plus copperglasslanternsplus.com  
Garber's Crafted Lighting garbers-crafted  
lighting.com Historic Houseparts historic  
houseparts.com House of Antique Hardware  
houseofantiquehardware.com Lanternland  
lanternland.com Old California Lantern

oldcalifornia.com Period Lighting Fixtures

periodlighting.com PW Vintage Lighting  
pwwintagelighting.com Rejuvenation  
rejuvenation.com Sundial Wire sundialwire  
.com Travis Industries tempesttorch.com  
Turn of the Century Lighting tocl.ca Vintage  
Hardware & Lighting vintagehardware.com  
Victorian Lighting Works vlworks.com

### LEDs, CFLs

Aamsco aamsco.com Better Home Energy  
thebetterhomeenergy.com B&P Lamp Supply  
antiquelampsupply.com Bulbrite bulbrite.com  
Certified Lighting certifiedlighting.com Cree  
cree.com Edison Mills edisonmills.com  
Ferrowatt ferrowatt.com Filament Vintage  
Lighting filamentvintagelighting.com LED  
Lighting ledlighting.com Philips usa.lighting  
.philips.com Polar Ray polar-ray.com

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### VINTAGE GLASS

More on vintage chicken-wire glass types at  
Olde Good Glass oldegoodglass.com

### REPRODUCTION GLASS

VintageWire™ Glass by Bendheim is new  
decorative laminated architectural glass  
with true chicken wire, avail. translucent or  
mirror-backed. bendheim.com/featured  
product/feature.cfm?id=22

## INSPIRATION: WHERE DO IDEAS COME FROM?

p. 71 **DESIGN** Andrew Van Styn Historic Design  
andrewvanstyn.com **CHAIR** Stickley stickley.com

p. 72 **DESIGN CONSULTANT** David Berman,  
Trustworth Studios trustworth.com **DRESSER**  
Stickley stickley.com

p. 73 **WALL FILL** Burt Wall Papers burtwall  
papers.com **ARTIST** Lisa Kloforn kloforn.com

p. 75 **FLOORING** Marmoleum forbo.com

p. 76 Carl Larsson-Garden carllarsson.se/en  
Castle Tucker historicnewengland.org

**CABINETS** The Kennebec Company  
kennebeccompany.com **STOVE** refurbished  
by Erickson's Antique Stoves ericksons  
antiquestoves.com **LIGHTING** Brass Light  
Gallery brasslightgallery.com

## Related Resources

### WALLPAPERS

Adelphi Paper Hangings adelphipaperhangings  
.com Woodblock-printed wallpapers Bradbury  
& Bradbury Art Wallpapers bradbury.com  
Hand-printed historical wallpapers

## KITCHENS + BATHS

### LIGHTING

Arroyo Craftsman arroyo-craftsman.com

### TUB FAUCET

Sunrise Specialty sunrisespecialty.com

### SINK FAUCET

Kohler kohler.com

### ACCESSORIES

(nickel finish) Rejuvenation rejuvenation.com

## THEY STILL MAKE

### STAIR RODS

House of Antique Hardware houseofantique  
hardware.com Renovator's Supply rensup.com  
Signature Hardware signaturehardware.com  
Van Dyke's Restorers vandyses.com Vintage  
Hardware & Lighting vintagehardware.com  
Zoroufy zoroufy.com

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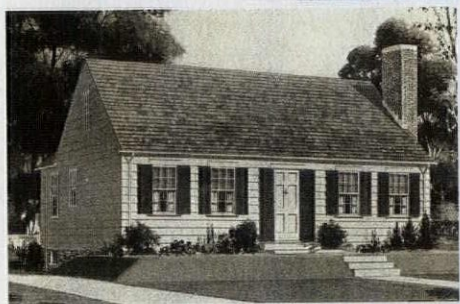
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## “ Just an in-Cape-able remodeling! ”

—Cathie Casey



Sears Cape plan, 1938



### DON'T

...mess with windows! Don't ruin fenestration rhythm; don't reduce the glazed area; don't change horizontal and vertical emphasis; don't use cheap replacements. Don't forget you're in public!

### CAPE CATASTROPHE

How can one ruin a tidy little Cape Cod Revival house, we might ask, save for dropping a second storey on its roof? How about by changing out every window, and then calling attention to the carnage with mismatched siding repairs?

"Turn back the clock!" says one Facebook responder; "it's a crime scene," writes another. The entry appears to have been cut down and the front door hidden behind aluminum. The side sunporch was closed up, as was the wicket door in the garage. A through-wall air conditioner, vent, meter, and pipes all show on the façade: why so much airing of dirty laundry?

It's too bad, because this 20th-century three-quarter Cape had a lot going for it: roof not too steep, chimney generous, "saltbox" garage connected with a set-back breezeway. Now its face is irrevocably scarred.

**TWO WAYS TO WIN!** If you spot a classic example of remuddling, submit it at [oldhouseonline.com/remuddling](http://oldhouseonline.com/remuddling). We'll give you \$100 if your photos are published. If you want to see your witty words on this page, enter our monthly caption contest at [facebook.com/oldhousejournal](https://facebook.com/oldhousejournal).



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